UNE 1956 50 CENTS

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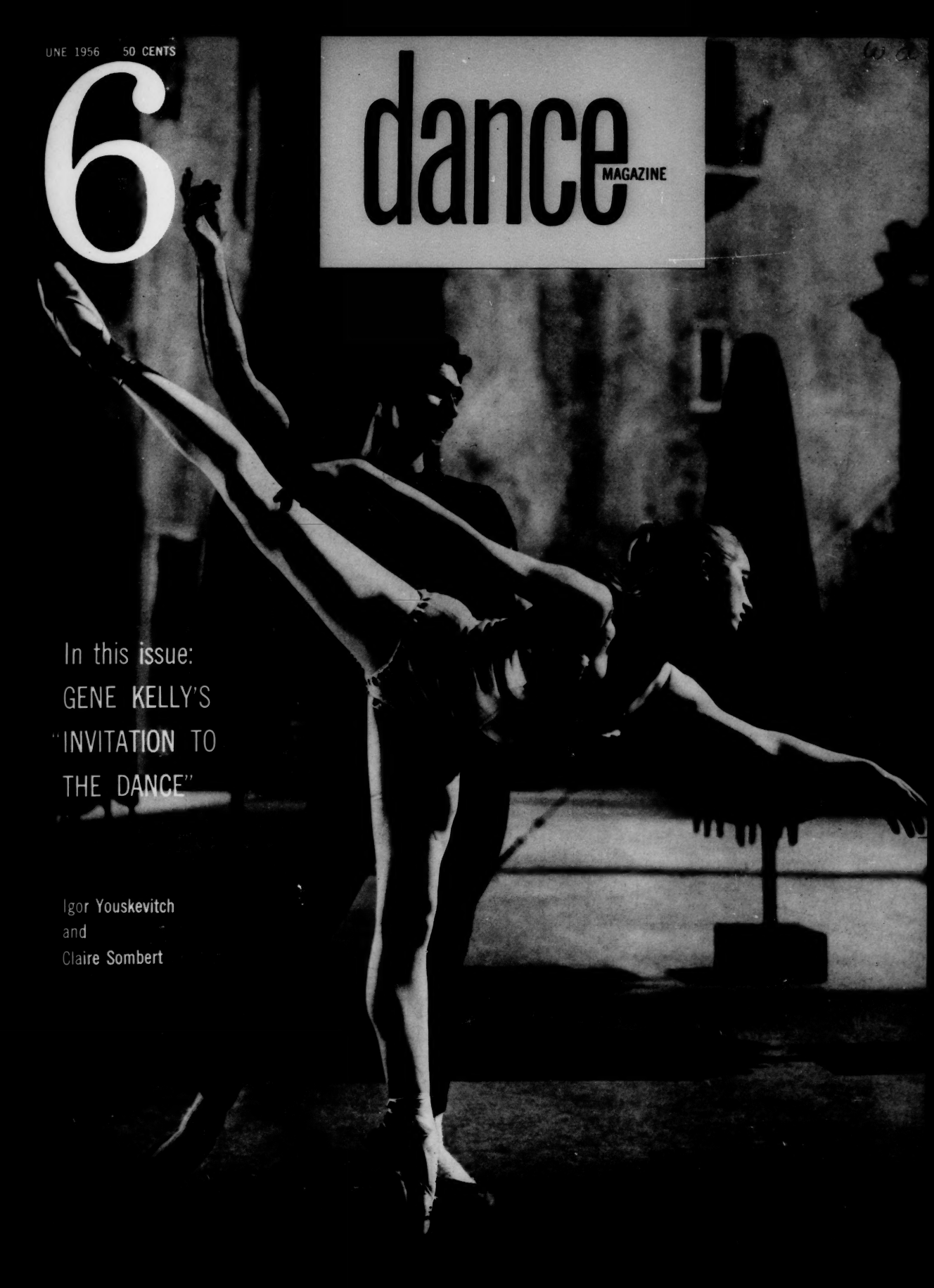
dance MAGAZINE



In this issue:
GENE KELLY'S
"INVITATION TO
THE DANCE"

Igor Youskevitch
and
Claire Sombert

Convention Time is here again...

This is the time of year that Capezio rejoices... the "once-a-year" opportunity to meet and greet all of you in person. We will be displaying at most of the conventions... and, as always, our branch stores will welcome your visit in grand style.

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NEWS of Dance and Dancers

MOZART BALLETS AT STRATFORD

A premiere and revival of **Balanchine** ballets set to Mozart music are scheduled for the May 31 and June 1 programs of the Stratford, Conn., Festival Theatre Music Assn. The new work is "A Musical Joke" and a revised version of "Caracole" will be presented under its new title, "Divertimento No. 15." The works will be included in the NYC Ballet's performances in the Salzburg Mozart Festival.

BOSTON ARTS FESTIVAL

Maria Tallchief, Andre Eglevsky and members of the corps of the NYC Ballet are appearing at the Boston Arts Festival for 4 performances, June 21-24. Program, held out-of-doors in the Boston Public Gardens, will be "Pas de Dix," "A La Francaix," "The Duel" and the pas de deux from "Sylvia." The evening of June 14 will be devoted to folk dances from 7 countries. The program is being arranged by the **New England Folk Festival Assn.** The events of the Festival, which are free of charge, draw audiences as large as 15,000.

JACOB'S PILLOW OPENS

Opening bill, on June 29 and 30, for **Ted Shawn's** 10-week **Jacob's Pillow Dance Festival** at Lee, Mass., will have **Mia Slavenska** and **Robert Morrow** in ballet pas de deux; the **Modern Dance Group of Tex. State Coll. for Women,** and **Sahomi Tachibana** in Japanese dances. The **San Francisco Ballet** has announced 7 productions to be shown during the Co.'s Jacob's Pillow engagement July 24 - Aug. 11: "Concerto Barocco," "The Dryad," "Con Amore," "The Tarot," "Jinx," "A Masque of Beauty and the Shepherd," "Le Gourmand," and "Apollo."

"INVITATION" PREVIEW

DANCE Magazine was host to some 500 notables of the dance world at a gala midnight preview of **Gene Kelly's** MGM film, "Invitation to the Dance" (see p. 14) May 17 at the Plaza Theatre. Among those present in the celebrity-packed house were **Diana Adams, George Balanchine, Lucia Chase, Alexandra Danilova, Sammy Davis, Jr., Serge Denham, Andre Eglevsky, Frederic Franklin, Nora Kaye, Tanaquil Le Clercq, Mata and Hari, Jerome Robbins, Maria Tallchief.** NBC Radio's "Monitor" program interviewed many of the distinguished guests in the theatre lobby. The film's official premiere, on May 22, was a benefit for the **Ballet Theatre Foundation.**

SOKOLOW TO NYC OPERA

Erich Leinsdorf, new director of the NYC Opera Co., has signed **Anna Sokolow** as choreographer for the coming season, which opens in Sept. Members of Miss Sokolow's **Theatre Dance Co.** will be the nucleus of the opera dance co. Among the new operas will be Carl Orff's 1-act work, "The Moon," which will be staged entirely by Miss Sokolow.

LIMON'S "EMPEROR JONES"

An important dance commission this summer comes from the Empire State Music Festival. Ellenville, N. Y. **Jose Limon** is choreographer for his co. a new work, based on Eugene O'Neill's "The Emperor Jones," with a special score by Brazilian composer Heitor Villa-Lobos. Mr. Villa-Lobos comes from Spain to conduct the Symphony of the Air for the ballet's 2 performances, July 12 and 14.

BALLET RUSSE PREMIERE

Leon Danielian's 1st large choreographic effort. "Sombreros," to Mexican folk music, will be premiered June 18 by the **Ballet Russe de Monte Carlo** at the Carter Barron Amphitheatre, Wash., D. C., where the co. plays June 7-20. **Irina Borowska** and **Deni Lamont** are the probable leads in the cast of 20. Mr. Danielian will also choreograph 6 musicals this summer for the North Shore Music Theatre, Beverly, Mass.

LOOKING AHEAD

George Balanchine is reviving "Mozartiana" for **Alexandra Danilova** concert co. Mme. Danilova has invited **Robert Joffrey** to do a ballet for her. However, because of his summer commitments in Seattle he may not be able to do so until after Danilova's fall tour of So. Africa . . . **Sonia Arova** and **Job Sanders** join the concert co. of **Nora Kovach** and **Istvan Rabovsky,** touring under Hurok next season.

IN MEMORIAM

Arthur Bronson, music and dance editor of the entertainment weekly, "Variety," died suddenly on April 21 in NYC at the age of 53. An exceptionally literate writer and perceptive critic, Mr. Bronson created a distinguished "longhair" department in the show business journal.

Another loss to the dance world was **Mae Frohman,** principal aide to impresario Sol Hurok, who died in NYC April 24 at the age of 50. Miss Frohman, whom Mr. Hurok regarded as his "right-hand man," joined the co. at 16 as a secretary.

(over)

(continued from page 3)

PARDON US, PLEASE

The striking photos of Gene Nelson in "Oklahoma" and "So This is Paris" on pages 26 and 27 of the May issue should have been credited to Hollywood photographer **Dennis Stock.**

In the May instalment of **Thalia Mara's** "Do's and Don'ts of Basic Ballet Center Practice," the texts under "Dont's" on p. 60 referring to photos No. 5 and 6 were reversed.

PERSONALS

Sandra Devlin, dance lead in B'way's "Pipe Dream," who has been doubling at the Copacabana, weds G. D. Wallace in the fall.

Among those expecting Blessed Events are **Carolyn George** and **Jacques d'Amboise** of the NYC Ballet; filmdom's **Marge and Gower Champion,** and Mrs. Werner Torkanowsky (she's **Teresa,** ex-partner of Luisillo in the Ballet Espanol).

Michael Maule, who has been hospitalized with hepatitis, was unable to appear on the recent Ballet Theatre Workshop program.

TEACHERS

It's Recital Time — and DANCE Magazine's Young Dancer Section is awaiting photos of your students in action. Please mail them immediately wrapped in cardboard.

SORRY, WRONG NUMBER

The dance world gasped, momentarily, when the May 11 N.Y. Daily News carried a picture of **Nora Kaye** and an AP dispatch that she had telephoned her husband, violinist **Isaac Stern,** in Leningrad to report that she had given birth to a baby girl. However, a card file somewhere is out-of-date. Miss Kaye is the former, not the present, Mrs. Stern.

NEW BALLROOM SECTION

As a regular monthly feature, beginning in early fall, DANCE Magazine will add a special 8-page Ballroom Section. More details about the new features in this supplement will be announced shortly.

TELEVISION TOPICS

John Butler choreographs a 10-minute ballet for the June 11 Westinghouse CBS show based on John Steinbeck's "Flight." Also for CBS, he staged dances for the May 16 Paul Winchell Show with **Bobby Van . . . Maria Tallchief** was guest on the May 20 Ed Sullivan Show . . . **Diana Adams Tanaquil LeClercq** and **Patricia Wilde** were featured May 12 on the Max Liebman "Tribute to Gershwin" spectacular . . . **Fred Berk** choreographed 3 dances for WATV'S "This Is Our Faith" program May 9 . . . A repeat showing of "Death Is a Spanish Dancer," with **Luis Olivares** as the Dancer, was presented by the Kraft TV Theatre May 9 . . . **Shari Lewis** has been busy on TV doing commercials in "Dance, Magic, Ventriloquism and Song."

EAR TO THE GROUND

Robert Joffrey's "Pas de Deesses," danced at the May 7 performance of the Ballet Theatre Workshop, has been acquired by **Lucia Chase** for the **Ballet Theatre** repertoire . . . The May 1 "All-Tudor Night" of Ballet Theatre's Met season marked the 25th anniversary of **Antony Tudor's** debut as a choreographer.

A ballet group of 40 was included in the Nat'l Negro Opera Co.'s production of "Ouanga" at the Met. Opera May 27. Choreographers are **Lari Bechan, Marion Guyet, Ann Garnett, John Hines** and **Irene Hinton** . . . Commemorating the 78th anniversary of the birth of **Isadora Duncan,** the NY Public Library's Music Branch is presenting an exhibit through June of photographs and memorabilia of the great dancer. Show is sponsored by the **Duncan Dance Guild.**

Federico Rey & Pilar Gomez, who began an engagement in NYC's Cotillion Room of the Pierre on May 22, will also play the Las Vegas Thunderbird this summer . . . Ethnic dancer **Rebecca Harris** is back from a 300-performance concert tour . . . **Tom Skelton,** author of DANCE Magazine's current "Handbook of Dance Stagecraft" series, appointed production mgr. of the NBC Opera Co., which does a 50-city tour next season . . . **Sonia Youskevitch** (niece of Igor), who has been dancing professionally in Yugoslavia, has now settled in NYC . . . **Anthony Basse, Reggie Reed** and **Betty Ann Thompson** danced in productions of Mozart's "Bastien and Bastienne" and Maneverdi's "The Combat" at the Countee Cullen Branch of the NY Public Library May 16.

Pierre Lacotte, choreographer and leading dancer of the Ballet de la Tour Eiffel of Paris, is currently visiting NYC . . . **David Tihmar,** assisted by **Peter Conlow,** is staging the musical numbers for Leonard Sillman's "New Faces," due on B'way June 14 . . . **Polly Rogers** and her troupe performed May 25 at NYC's Joan of Arc H.S. in a program of international dances.

Trinidad dancer-painter **Geoffrey Holder** was given a 1-year, $3,000 Guggenheim Fellowship in painting . . . **Phil Waiman** and **Bob Sanders,** who operate the Rehearsal Center, the Showcase Studios and the Waiman Studios, have taken over the 46th St. Malin Studios, now called Variety Art Studios. In the Rehearsal and Showcase Studios, DANCE Magazine is presenting an exhibit by staff photographer **Herb Flatow.**

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DANCE SCENE USA

Mavis Ray and **Glen Tetley** doing the dance leads in "Kismet" at the Paper Mill Playhouse, Milburn, N. J. . . . **Merce Cunningham & Co.** premiere 2 group works, choreographed by Mr. Cunningham to scores by John Cage and Earle Brown, May 18 at Univ. of Notre Dame . . . The **Arleigh Peterson Dancers'** current 8-week tour takes them to Buffalo, Toronto and Montreal clubs . . . **Mara** is choreograph-

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ing "The King and I" and (in collaboration with **James Nygren**) "Kismet" for summer productions in Cleveland and Buffalo . . . The June 3 program of the **San Francisco Contemporary Dancers** includes the premiere of **J. Marks'** dance-drama based on Rimbaud's "A Season in Hell." **James Croshaw, Glenna Shaw** and **Frank Garcia** are featured dancers . . . **Dorothy Stout,** Trenton, N. J., choreographer, is rehearsing 24 amateur and semi-professional dancers for a Jewish Community Center production of "Finian's Rainbow" June 23 and 24 at State Teachers' Coll. By profession Miss Stout is an advertising and public relations executive.

Newly elected officers of the **Westchester Dance Council** are **Jane Boutelle,** Pres.; **Jeanne Wechsler,** Pres.-elect; **Flori Werbin,** V. P.; **Sally Landesman,** Exec. Sec'y; **Zabelle Cooke,** Treas.

San Diego's Amer. Assn. of Univ. Women designated its May 26 luncheon as "Creative Day." Dancers from the studios of **Marguerite Ellicott** and **Lucille Iverson** were scheduled to participate in a pageant featuring dances of India, Spain, Scandinavia and France . . . **Milica Hasalova** and **Evelyn Davis** choreographed dances for the May 10 and 12 performance of "The Bartered Bride," presented by the Washington, D. C., Recreation Dept., a feature of Nat'l Music Week.

The Silvermine Guild School in Norwalk, Conn., is presenting 2 programs this month at the South School in New Canaan. June 16 is Modern Dance Night and will feature **Mary Anthony, Katherine Litz, Talley Beatty** and **Lucas Hoving** and **Lavina Nielsen.** A ballet program is scheduled for June 23, with **Sonia Arova** and **Job Sanders** (in a new pas de deux), **Benjamin Harkarvy's** group (featuring **Beatrice Tompkins, Joy Williams** and **Charles Czarny** in a new work to a Hindemith score) and **Robert Joffrey's** group with Miss Tompkins and **Glen Tetley** as leads.

Marvin Gordon has been signed as choreographer for this year's production of "The Lost Colony" at Manteo, N. C. . . . Philadelphia teacher **Gene Navarre,** dir. of the Gene Navarre Paramount Show, recently staged his 1,700th song-and-dance show for servicemen . . . A variety troupe of 35 Scranton, Pa., dancers, singers and musicians, directed by **Jimmy Sutton** and **Alexi Ramov** of the Sutton Dance School will make a 10-day visit to the Azores Islands to entertain U.S. servicemen.

BOOK NEWS

"Dress Up and Let's Have a Party," a charming and imaginative book for youngsters written and illustrated by **Remy Charlip** of the **Merce Cunningham Co.,** has been published by Wm. R. Scott . . . **Jane Muir** is author of "Famous Dancers," which Dodd, Mead will publish in the fall . . . **Betty White's** "Teen-Age Dance Etiquette" was brought out recently by David McKay . . . **Gertrude Lippincott,** Dir. of the Minneapolis Studio Dance Group and Dir. of Modern Dance Center of the Minneapolis YWCA, has edited "Dance Production," a pamphlet to be issued in Sept. by the Nat'l Section on Dance. The booklet, featuring 18 articles, is geared to needs of dance teachers in colleges and high schools.

OFF-BROADWAY EVENTS

The Educational Alliance sponsored the **New Century Dancers** April 29 and May 13 at the Straus Auditorium in works choreographed by **Irving Burton, Ray Browne, Jeanne Fishman** and **Carmen Morales** . . . 13-year-old **Linda Rohman,** pupil of **Vladimir Dokoudovsky** and **Nina Stroganova,** makes her solo debut in the Amato Opera Theatre's "Carmen" June 12 . . . **Olga Tarassova** staged the dances for a May 10 performance in Carnegie Recital Hall for the Cercle Artistique Francais. Leading dancers were **Gayle Spear,** formerly of the de Cuevas co., and **Orest Sergievsky.**

CHICAGO NEWS

On April 25 **Ruth Page** premiered a new ballet for the U. of Chicago's Festival of Arts. She preceded the performance with a lecture on choreographic problems and methods. The new work is "Susanna and the Barber," based on Beaumarchais' story which inspired "The Barber of Seville." It is set to Rossini music. **Bentley Stone** as Figaro and Miss Page as Susanna were the only ones whose roles included speaking and dancing, and they were riotously successful comedians. **Barbara Steele** and **Kenneth Johnson** were excellent as Rosina and Count Almaviva, and **Loyd Tygett** had a fine sense of farce in the triple roles of Sir Valiant, a dancing master and a magistrate. **Charles Schick** as the portly guardian was very much in the ballet-bouffe tradition, and **Etta Buro, Marilyn Oden** and **Betsy Herskind** were a charming trio of friends.

The **Stone-Camryn Ballet** danced in the St. Alphonsus Theatre April 29. **Walter Camryn** appeared in his one-man ballets, "Stage Struck" and "The Shooting of Dan McGrew," and with the talented teenager **Patrick Cummings,** he danced the delightful "Swanee, a Pleasing Specialty." **Bentley Stone** starred in his new ballet, an intricate work aimed at penetrating through reality into the world of dreams. A set of portable black panels was used effectively as part of the symbolism.

Chicagoan **Bill Russo** is composer of "Les Deux Errants," the new ballet presented in Monte Carlo recently by the **London Festival Ballet.** Russo plays with his Jazz Quintet in a local bistro.

Francois Szony, who used to do a terrific acrobatic number with his twin sister **Gisela** (to the Rose Adagio music), is dancing with a new partner, the charming **Patti,** in the Empire Room. The numbers done by the team are ballet-based, though arranged in the frame of ballroom dance. It is good to see Patti's correct attitudes in the great adagio lifts. Francois is such an exciting dancer, he should assign himself more.

David Tihmar will again be directing the operettas-in-the-round for Music Theatre, opening in late June. **Kenneth Johnson** will be leading dancer and asst. choreographer. Among the guest stars are **Mia Slavenska** and **Helen Gallagher.** Resident dancers will be **Orrin Kayan, Ronald Frazier, Harriet Okonek, Harriet Spitz, Judy Meyer, Diane DeLacey, Gloria Shegenda, Mary Frizzell, Carol Jurisic** and **Dean Diggins.**

June 3 is the date for the program at the 8th St. Theatre of 3 new ballets being choreographed for the **Allegro Ballet** by **Lorna Mossford . . . Kelly Brown** is featured dancer in "Joy Ride," the musical coming here soon from Calif. . . . **James Jamieson** auditioned dancers here for the Kansas City Starlight Opera.

Next door to us in Milwaukee the **Tarot Dance Theatre,** a ballet and modern group, performed May 4 and 5 at the Pabst Theatre. Most impressive work was "The Hollow Men," a long work in modern idiom based on T. S. Eliot and choreographed by **Florence West.** The provocative scenery (transparent flats in austere geometric design) and costumes were by **Elizabeth Jennerjohn. Wayne Gerou** was leading dancer.

Ann Barzel

(over)

(continued from page 5)

INTERNATIONAL NOTES

Luisillo and the **Ballet Espagnol** are making a film in Spain, prior to their tour of Europe and their extended visit to Australia this Fall . . . **Mata and Hari** are wanted by BBC-TV for a London TV series this summer . . . **Sinda Iberia** begins a European tour next month . . . A London dispatch reports that Sadler's Wells' **Violetta Elvin** is making her last stage appearance June 23 in "Sleeping Beauty." The Russian-born ballerina takes Naples lawyer **Fernando Savaresi** as her 3rd husband in the fall.

The highly successful spring season of **Alicia Alonso's Ballet de Cuba** in Havana included 2 new productions: "Romeo and Juliet," choreographed to the Prokofieff score by **Alberto Alonso,** and "Swan Lake," staged by **Mary Skeaping,** ballet mistress of the Swedish Royal Opera Ballet. **Igor Youskevitch** was guest premier danseur. Alonso and Youskevitch return to the Ballet Russe de Monte Carlo for its summer tour . . . **Jose Greco,** with wife **Nila Amparo,** and their 2 children sailed for Europe May 18 to recruit an augmented co. for a 5-month tour abroad, which opens with a 4-week engagement in Copenhagen beginning July 15. **Luis Olivares** rejoins the co. as featured dancer.

Ruth Page leaves NYC June 3 for Europe. She is considering an offer to do a show in Paris about the Nevada Gold Rush of 1850. The US tour of her ballets, "The Merry Widow" and "Revenge," featuring **Marjorie Tallchief** and **George Skibine,** begins Nov. 26 . . . **Jerome Robbins,** back from Copenhagen where he staged his "Fanfare" for the Royal Danish Ballet, has been invited to return to create a full-length work.

SUMMER PREVIEW

Paul Draper dances July 25 and 27 in the jazz part of the Stratford (Ont.) Festival . . . The **Nat'l Ballet of Canada** plays a 2-week engagement at the Carter Barron Ampitheatre, Washington, D, C., beginning Aug. 2 . . . **Miriam Marmein** takes time out from her summer school at Manomet, Mass., for a tour of N. Car. in late June, and for a week in Aug. to teach for the Chicago Nat'l Assn. of Dance Masters . . . **Ray Goldberg** will again head the Dance Dept. at Camp Crestwood, Conn.

Lee Sherman is staging dances for the Guy Lombardo production of "Show Boat" at Jones Beach. **Paul Hartman,** who has been appearing recently at the Plaza's Persian Room, has been cast as Cap'n Andy.

LONDON DATELINES

The 25th anniversary of the **Sadler's Wells Ballet** was celebrated in 2 special performances at the Royal Opera House May 5 (anniversary of their 1st performance in 1931) and May 7. **Robert Helpmann** returned for "The Rake's Progress" and "Facade" (with **Margot Fonteyn**), and **Frederick Ashton** created a new ballet, "Birthday Offering," to display the special talents of the co.'s 7 ballerinas and 7 leading men. It proved an enchanting composition, fully worthy of the historic event. Danced to lilting music by Glazounov, it was costumed with Second Empire opulence, but contemporary elegance by **Andre Levasseur.** Beginning with a charming entry for all 14 dancers, there followed a variation for each ballerina, then a dazzling pas de sept for the men, a pas de deux for Fonteyn and **Michael Somes** and a concluding pas de quarante. The solos displayed in fascinating fashion the characteristics of **Elaine Fifield, Rowena Jackson, Svetlana Beriosova, Nadia Nerina, Violetta Elvin, Beryl Grey** and, ultimately, Margot Fonteyn. The dancing of the men dispelled once and for all the myth that English male dancers lag behind those of other nations.

The audience went wild for the new ballet, which has an exciting rarity value in that it may never be possible to assemble again quite the same galaxy of talent. At the end of the evening **Dame Ninette de Valois** spoke eloquently of all the people who had helped to build the co. An ovation was given to Ashton, who responded by dedicating "Birthday Offering" to Dame Ninette. He then presented her a handsome antique clock, "From the Gods to the Goddess," the gift of over a thousand regular top-gallery supporters at Covent Garden.

At a party afterward **Mme. Rambert** contributed her own birthday offering to Dame Ninette by turning some of her celebrated cartwheels in the Crush Bar of the Royal Opera House!

Another gala occasion was the opening of **Les Ballets de Paris de Roland Petit** at the Palace Theatre May 8. Petit brought 2 ballets new to London, "La Chambre" and "Les Belles Damnees," and the return of the beloved **Jeanmaire** in "Carmen," as well as his brilliant dramatic ballet, "Le Loup." The co. received a warm welcome from audience and press. Personal triumphs were scored by **Violette Verdy, Veronika Mlakar,** Petit himself and, of course, the incomparable Jeanmaire. The American **Buzz Miller** won an enormous amount of publicity for his almost contortionist dancing in the Simenon murder ballet, "La Chambre." After the opening the French Ambassador gave a party for the co. attended by many dance celebrities.

Angna Enters has returned to London, where she has a warm following, to give a season of her Dance-Mime. Her engagement at the Arts Theatre Club, beginning May 15, coincides with an exhibit of her paintings and the publication of her new novel.

The Star Ball, organized by one of London's leading papers, was more successful than ever this year. The dancing of the American teams, who competed for the **Richardson Cup,** delighted the vast crowd (some 7,000 strong) who broke into spontaneous cheering. In the Modern section, **Jack Kelly** and **Mildred Grmek** from America completely stole the show. The Canadians, **John and Mary Popaleni,** won the exhibition section. The Cup went, on balance, however to the English team and was presented to them by **Joy Nichols,** star of the London "Pajama Game." The enormous success of this new international competition indicates that in future years we may welcome further teams from America. (Further Richardson Cup competition details on p. 44.)

The Star Professional Championship, one of the most highly prized titles in ballroom dancing, was won by the Australian couple, **Alf Davies** and **Julie Reaby.**

Mary Clarke

(continued on page 87)

JUNE CALENDAR OF EVENTS N. Y. C.

June 1 & 2	**Performing Arts Dance Concert** Hunter Playhouse; 8:30
June 3	**Performing Arts Dance Concert** Hunter Playhouse; 2:30
June 23	**Ballet Russe de Monte Carlo** Lewisohn Stadium; 8:30

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LOOKING AT TELEVISION

WITH ANN BARZEL

Virginia Tanner's Children's Dance Theatre appeared on the *Wide Wide World* show on April 15. The theme of the show was the Pursuit of Happiness. Dave Garroway saluted the dance as an element in the life of the free individual in the free world. Little girls dancing happily on a Sunday afternoon in April are certainly a pleasant picture of "pursuit of happiness."

NBC went to considerable trouble to make the presentation. Miss Tanner directed, and the children skipped and ran and frolicked in and about the State Capitol in Salt Lake City. The presentation was casual and quite charming. The little girls hopped up and down steps pretending they were stepping-stones in a brook. They dashed about an imaginary flower market. They played hide-and-seek among the monuments in the Capitol's rotunda. A group of older girls played at being Indians. Miss Tanner directed, or more accurately, stimulated the imaginations of the children, in a fashion that reminded at least one viewer of the Pestolozzi-Froebel theories of child play.

Wide Wide World's Pursuit of Happiness also took the viewers to a rehearsal of the Broadway musical *Shangri-La.* The intimate glimpses of actors, dancers, directors at work were fascinating. Dance director Don Saddler put the dance group through a number. Harold Lang and Joan Holloway danced expertly and dancer Carol Lawrence sang a few lines sweetly. It was tantalizing not to see more, but it wouldn't make sense to show too much of a new show before the opening.

The day after Garroway characterized pursuit of happiness in the free world as little girls dancing on the steps of a State Capitol, Myron Zobel again showed his film, *Inside Russia,* on TV. He prefaced the Leningrad state dance school sequence with the remark that the perspiring dancers in their practice tunics were "the happiest people in Russia. They are doing what they want to do."

It would be nice if this awareness of the importance of dance in any kind of society could be digested by the television industry, which does not yet realize what dance could do for it.

The Max Liebman musical *Marco Polo,* aired on April 14 (NBC), had a seasoning of dance. Choreographer James Starbuck's long experience in Ballet Russe stood him in good stead in this quasi-oriental show. Many Prince Igors and Scheherazades lent their opulent movement style. A Tartar dance for group of men had furious virility crowded into the small space. The soloist was the very decorative Beatrice Kraft, and there was an excellent male dancer who did backbends and juggled plates in the tradition of the street dancers of the Orient. In this show, the dance's function was reduced to local color and that it accomplished.

The June Taylor Dancers are the June Taylor Dancers no matter what angle you look from. But they looked better than usual on April 14 *(Stage Show*—CBS) perhaps in the reflected glory of Paul Haakon, who danced a spirited *Malaguena* in their presence.

Another veteran dancer on TV was Ginger Rogers. She appeared on the *Perry Como Show* on April 14. She kidded around a lot and danced around a bit with Como. We rather suspect he isn't much of a dancer.

The *Arthur Murray Show* (Thursdays—CBS) still has singers, attractive dance instructors, and Mrs. Murray getting into a dance act — usually as a sentimental tramp. Peter Gennaro appeared with Mrs. Murray on May 3. Note on teaching —Mr. Murray turns his back to the camera when demonstrating a step, a logical and normal thing to do.

Robert Q. Lewis (CBS) often features the dancing of Joe Milan on his daily show. On April 27 Milan and Sondra Lee did a hotcha *Charleston* before going Paris-ward, where we hope they'll bury the dreadful dance. A joke's a joke, but the *Charleston* is not an interesting or attractive dance.

Ted Cappy's dances on *Caesar's Hour* (Mondays, NBC) while not particularly original, have been well arranged and excellently danced. His large group of dancers is among the best on regular shows.

Credit lines for choreography often lead one to wonder where the choreography was. Nick Castle's credit for dances on the *Bob Hope Show* of May 1 made one wonder if they were lost during station breaks. The dance director I really feel sorry for, however, is Jack Baker. He is credited with the dances on the *Dinah Shore Show* and he has only singers to work with.

ABC's *MGM Parade* showed *The Pirate,* a Gene Kelly picture, in three installments during April. It is even better than one remembered. It is bad for television dancing to show good cinema dance sequences. The greater polish of the well-rehearsed, carefully produced movie dance makes television's hurried productions show their slipshodiness.

Voice of Firestone (Mondays, ABC) included Mia Slavenska dancing to Saint-Saens' *The Swan* on May 7. Miss Slavenska wisely deviated from the Fokine choreography, which is built entirely on the *pas de bourrée* and depends on staging for its effect. Slavenska added more intricate steps. If her dance was not particularly noteworthy, her dancing was.

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REVIEWS *BY DORIS HERING*

The Ballet Theatre
Metropolitan Opera House
April 17—May 6, 1956

One of our contemporary ballet impressarios maintains that he would be able to keep his company touring the provinces indefinitely with a repertoire consisting of *Swan Lake, Scheherazade,* and *The Nutcracker.* Whether or not his premise is true, we're beginning to believe that The Ballet Theatre has unconsciously hit upon a similar policy.

During its New York season, the repertoire consisted of twenty-three existing ballets, four revivals, and two premieres. And yet we often had the feeling that The Ballet Theatre's true repertoire consists of *Les Sylphides, Pillar of Fire, Graduation Ball,* and *Fancy Free.* They are the works remaining constant despite variations of individual performance.

True, during the company's New York season we saw a brilliant *Swan Lake.* But we also saw a dismal one. We experienced a touching *Giselle.* But we also saw an obtuse one. In other words, the good performances were as accidental as the bad ones. Their special qualities were dependent upon featured dancers.

The reason for this lack of stability is becoming increasingly difficult to trace in The Ballet Theatre. Can one blame it on lack of managerial policy, or is there a more subtle cause?

Whatever the answer, our pleasures in the current season came principally from the company's fine performing talents, especially Nora Kaye, Erik Bruhn, Lupe Serrano, Sonia Arova, Ruth Ann Koesun, Scott Douglas, and Barbara Lloyd, in just about that order.

No performing, however transcendent, could rescue Agnes de Mille's premiere, *The Rib of Eve.* Miss de Mille lacked a point of view in her tracing of the extra-marital yearnings of a middle-aged woman. And so the ballet constantly vacillated in choreographic style. Even seasoned performers like Nora Kaye and James Mitchell (and later John Kriza) could find no base upon which to build.

If only the whole work could have been as beautiful as its opening scene. Designer Oliver Smith conjured up a set of translucent, Japanese-inspired walls that floated in space, giving off a nacreous glow against the soft mauve backdrop. In the center stood the woman (Nora Kaye) scrutinizing herself in an imaginary mirror. The effect was of a final moment of suspension before the unknown.

As the action shifted, the setting seemed to flow with it, surrounding the dancers with a poetic atmosphere that was never echoed in the dance designs or in the awkwardly draped costumes of Irene Sharaff. Morton Gould's score was rather blatant, but then, so was the ballet.

Photos by Radford Bascome

José Limón and Co. trace the beginnings of mankind in the opening section of Doris Humphrey's "Theater Piece, No. 2," premiered April 20 on the Juilliard Festival of American Music.

Antony Tudor contributed a premiere that was not a premiere. His *Offenbach in the Underworld* was originally done for the Philadelphia Ballet Guild. And it is also in the repertoire of the National Ballet of Canada.

Strangely, the more experienced Ballet Theatre dancers created a fer less exhilarating performance of this cancan antic than their Canadian colleagues. The corps lacked the innocent lewdness of the Canadians, and even the principal roles were less carefully carved. We did, however, enjoy Lupe Serrano's sprightly Operetta Star, Sonia Arova's self-assured Queen of the Carriage Trade, and Michael Lland's impetuous young Painter. John Kriza was too hop-skippity as His Imperial Excellency.

Rene Bouché's plushy-looking red act dropped flanked with capricious caryatids, and his glowing interior, were amusingly Gallic-Victorian.

Antony Tudor has often been called a choreographer in the Fokine tradition. And there are similarities in their use of dancing as a dramatic medium. But there is also a fundamental difference. Fokine's works can be revived. Tudor's must be re-evoked. His gestures do not narrate, they infer.

Jardin aux Lilas is the most difficult of his ballets, for it has the emotional condensation of great poetry. The guests at its party preceding an Edwardian marriage of convenience are casual, even cool. And yet through a convulsive lift of the hand, a sudden turning of the back, a darting run, a stony stance, one feels how they seethe with frustration and panic.

Antony Tudor (right) coaches Nora Kaye and Hugh Laing in "Romeo and Juliet," prior to Ballet Theatre's recent Met season.

Nora Kaye, Hugh Laing, Antony Tudor and Lupe Serrano all performed with the special luminosity that made *Jardin aux Lilas* really live again.

Dim Lustre and *Undertow* did not fare so well, perhaps because they are less inspired works to begin with. *Dim Lustre* is clever in its use of mirror-image flashbacks. But the approach is quite literal, and the dancing was even more so. Only Sonia Arova and Darrell Notara rose above the rather sluggish level of the remainder of the ballet.

The value of *Undertow* lies not so much in its theme (a rejected boy who turns

(continued on page 60)

As choreographer Agnes de Mille looks on, Nora Kaye enjoys a rehearsal of "Rib of Eve," partnered by Erik Bruhn, later replaced by James Mitchell.

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IN THE NEWS

Roderick MacArthur

VITALE FOKINE & NEW CO: *Vitale Fokine, son of famed choreographer Michel Fokine, sails for an extended stay in Paris on June 1, accompanied by wife Phyllis, son Michel (see p. 41) and mother Vera Fokina. He will be ballet master and choreographer of a new ballet workshop co. founded by Evelyn Cournand, daughter of Edouard Cournand, Pres. of Lanvin. Mme. Biankova is to be ballet mistress. The 30-member intern'tl co. now being assembled will have no name soloists. 8 of Michel Fokine's ballets are to be revived. The group's Paris debut is scheduled for late fall.*

GRAHAM BACK FROM ASIA TOUR: *Martha Graham and Bethsabee de Rothschild (right) arrive at Idlewild Airport, N.Y.C., from Paris April 21. Miss Graham and her co. danced this season in 11 countries of the East.*

Saul Goodman

ANNIVERSARY PARTY: *The N. Y. Ballet Club celebrated its 10th anniversary at a cocktail party in Manhattan April 22. Chatting with club president Rhoda Gould (right) are Irina Borowska (left) and Nina Novak (center) of Ballet Russe de Monte Carlo and Job Sanders, choreographer of "Streetcorner Royalty."*

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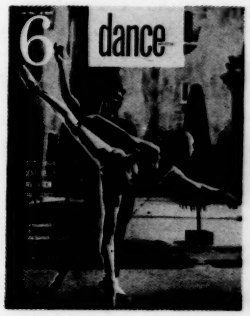

on the cover . . . Parisian Claire Sombert, now a member of Roland Petit's Co., and world-famed Igor Youskevitch appear together in the 1st ballet of the 3-part "Invitation to the Dance." Gene Kelly's all-dance film, started in London in 1952, finally reaches the screen this spring (see pp. 14-17).

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REVIEWED BY ARTHUR KNIGHT

Invitation to the Dance

Anyone who has been around the movie business at all knows that when a big picture is held out of release for any length of time, it is generally a sign of trouble. And the longer the delay, the bigger the trouble. Sure-fire pictures these days are hurried into the theatres almost before the celluloid is dry from the developer — or, if they are held back at all, it is simply to make them hotter contenders for the year-end Academy sweepstakes. Clearly, this was not the case with Gene Kelly's long-awaited *Invitation to the Dance.*

Although it is at last being released here — Plaza Theatre, New York City — on May 22, 1956, it actually went into production, in England, in 1952. As the years went by, one began to hear rumors — of sequences dropped and sequences added, of a cartoon dance that was taking an interminable time to produce, of soaring budgets that had the studio people shaking their heads. Then one heard that the studio was re-editing, changing, shortening, popularizing the film, and that Kelly himself despaired of what they were doing to his picture.

Just how much truth lies behind all this remains largely in the realm of conjecture. Kelly is out of reach, and M-G-M isn't talking. But, judging from what the scholars would call internal evidence, the release prints show signs of tampering. Of the rumored five dance sequences shot, three are included in the final film. The second one, *Ring Around the Rosy,* seems to have been somewhat shortened, the third, *Sinbad the Sailor,* simply truncated, giving the impression of an overextended fragment. And yet, seeing this *Invitation to the Dance,* one can only wonder why M-G-M hesitated so long over its release. For Gene Kelly has filled his film with moments of great verve and imagination and an abundance of the kind of genial, rhythmic routines that he does best. If his more artistic inspirations fail to attain ballet perfection, he has nevertheless struck an over-all level of novelty entertainment that should gain many a convert to future dance films. Not that Kelly has compromised to win a wide audience; rather, it would seem that neither his taste nor his style have made that particularly necessary. The distressing thing is that M-G-M, after having commissioned the work, had so little confidence in the public as to delay the release of this pleasant and often ingenious picture until now.

Perhaps what threw them was Kelly's obvious artistic sincerity in making the film in the first place. He wanted to create a picture that would be dance from start to finish, without a word of dialogue, without any accompanying commentary to "explain" what was going on. (The studios always seem happiest when they are working with words). And then, aside from Kelly himself, there were no stars. Of course, he had rounded up dancers like Igor Youskevitch, Tamara Toumanova, Diana Adams, Claude Bessy, Claire Sombert, Tommy Rall and Carol Haney. But no Cyd Charisse, no Leslie Caron, no Grable — in short, no stars that fitted in with Hollywood's standard concepts of picture exploitation. Convinced that they were dealing with art, M-G-M seems to have been at a loss as to the best way to sell it.

The ironic thing — and this may come as a shock to Gene Kelly as well as to M-G-M — is that the artistic pretensions of this *Invitation to the Dance* are its weakest aspect. Certainly, the dancing throughout is first-rate, both technically excellent and splendidly captured by the camera. Nor can one find fault with the music. Jacques Ibert, André Previn and Rimsky-Korsakov (via Roger Edens) have provided scores that are eminently danceable, atmospheric and sprightly to listen to. The *décor,* particularly for the opening *Circus* ballet with its mellow suggestion of a Venetian public square, is at the very least serviceable. But the *libretti* that Kelly has provided for his three ballets are of a kind that have long since been superceded in the ballet, danced narratives designed to touch or amuse but affording no moments of either eloquence or revelation. And his choreography rarely rises above the obvious. Kelly is at his best with a happy soft-shoe shuffle or an amorous musical comedy *pas de deux.* More than any other dance director in Hollywood, he is conscious of the camera's ability to augment or heighten the effect of a dancer's movement. When he turns his hand to serious choreographic problems, however, he proves more than a little imitative (of Fokine and Massine in particular) — and more than a little pretentious as a result.

This quality emerges most clearly, most disturbingly in the first number, *Circus,* with its *commedia dell'arte* setting and sentimental story. Kelly has cast himself as the traditional Clown — white face, broken heart, baggy costume and all. Igor Youskevitch dances The Lover, the aerialist of this itinerant circus company. The girl, attractively performed by Claire Sombert, is in love with the high-wire artist but takes momentary pity on the

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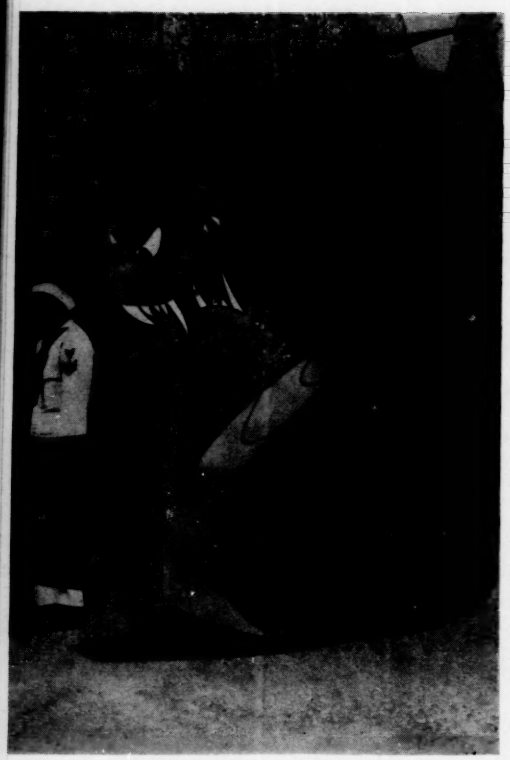


On preceding page: Gene Kelly as The Clown in "Circus," one of the three sequences in "Invitation to the Dance."

Above: Kelly as Sinbad provokes a furious dragon in the "Sinbad the Sailor." The Genie (little David Kasday) gets things straightened out.

clown. The Lover sees them embrace and denounces her, whereupon the clown commits suicide by falling off the high wire. His death reunites the lovers.

Kelly's choreography for this ballet reveals both the strengths and the weaknesses of the entire film. He moves into the dances easily, allowing pantomimic action to build and flow over into ballet. His camera is constantly mobile, always seeking out the best vantage point from which to view the dance and — equally important — preserving the line of the dance as it moves from place to place. And when he is working with familiar material, such as a high-spirited, acrobatic clown ballet, he achieves patterns of extraordinary exuberance and vitality. It soon becomes evident, however, that his invention does not begin to tap either the emotional or technical resources of Youskevitch, nor is he able to create and sustain a romantic solo or *pas de deux* to the point where it becomes eloquent and affecting. For Miss Sombert there are some pretty moments as she twines about a net; Youskevitch, handsome in black sweater and tights, has a brief, lyrical solo. But their dance together is little more than a series of arabesques, a demonstration of virtuosity where emotion is required.

More seriously off-key is Kelly's own performance as the Clown. His play within a play, with its off-stage Harlequin echoing the love and longing of the on-stage clown, requires a greater versatility and delicacy than the dancer commands. He is at his best in the vigorous clown *divertissement*, performed with half a dozen others. Here there is humor, rhythm (Ibert's score at this point is almost jazzy) and the kind of physical dexterity that has placed Kelly among the most admired of all film dancers. But this sequence proves startlingly out of keeping with the remainder of the ballet; and when Kelly moves from it directly into a scene strongly reminiscent of the close of *Les Enfants de Paradis* (the clown, making his way toward the girl, is engulfed by and disappears into the crowd), he merely points up the vast gulf that separates his own style and technique from that of his model, Jean Louis Barrault. Kelly works in bold, exuberant lines, Barrault in exquisitely stylized under-statement. Kelly's attempts to duplicate this style are not so much ludicrous as pathetic. One admires his intentions, but it is disturbing to realize that Kelly himself is apparently unaware of his own limitations.

Ring Around the Rosy, the second ballet, is again burdened by a rather conventional *libretto*, a cleaned-up version of Arthur Schnitzler's *La Ronde*. A jewelled bracelet makes its way from husband (David Paltenghi) to wife (Daphne Dale) to artist (Youskevitch) to model (Claude Bessy) to sharpie (Tommy Rall) to *femme fatale* (Belita) to crooner (Irving Davies) to hat check girl (Diana Adams) to Marine (Gene Kelly) to prostitute (Tamara Toumanova) and back to the husband. With the sexual aspects of the original minimized (the husband *buys* the bracelet back from the prostitute, for example), and all its mordant humor removed, what is left is little more than a series of variations on a threadbare theme. Kelly has given them a nice visual variety — a cocktail party taken in jerky, fast-motion photography, an elegant *pas de deux* by Youskevitch and Claude Bessy with Mlle. Bessy inelegantly munching a sandwich, a scorching solo by Diana Adams to André Previn's dazzling pro-

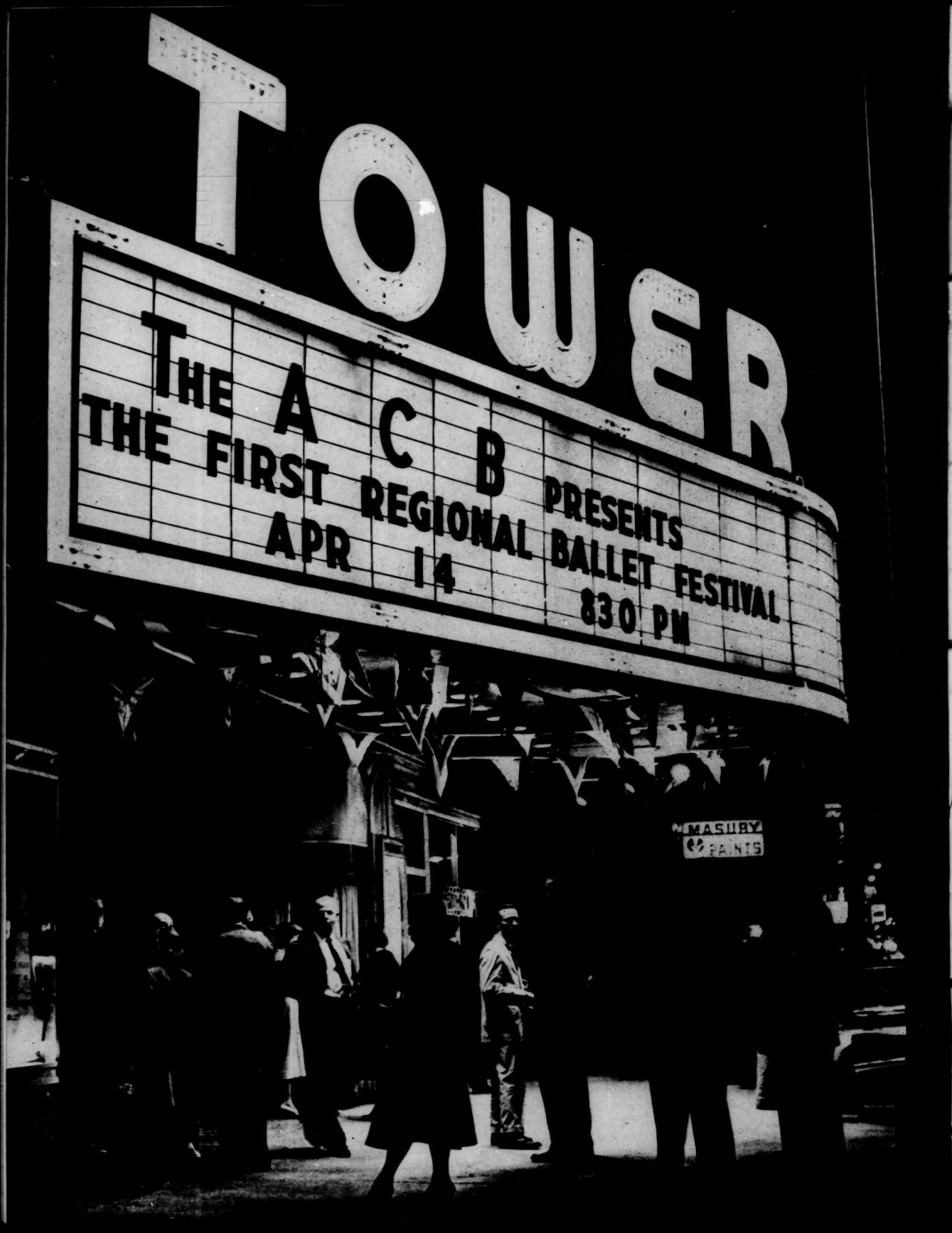
In "Ring Around the Rosy," among the couples involved in the elaborate travels of a bracelet are, above: Tamara Toumanova (Girl on the Stairs) and Gene Kelly (the Marine); center: Irving Davies (the Crooner) and Diana Adams (the Hat Check Girl) and below: Claude Bessy (the Model) and Igor Youskevitch (the Artist).

Photos courtesy M-G-M

gressive piano work, and an adagio with Tamara Toumanova to which Kelly brings a great deal of warmth and Toumanova dances with brittle agility. But much of it is familiar and routine. Belita's seductive dance is exactly the sort of thing that Kelly has whipped up for Cyd Charisse in countless M-G-M musicals, while Tommy Rall's fleet tap dance with male ensemble might have been Kelly's own feature number in the same show. *Ring Around the Rosy* creates the effect of a quick series of flash acts arbitrarily forced into a mold rather than an integral ballet created around an idea, a superbly performed vaudeville rather than a sustained dance creation.

The first two ballets were filmed in England; *Sinbad the Sailor*, the final dance, was put together in Hollywood and finds Kelly on more familiar ground both literally and figuratively. To Roger Edens' witty and sophisticated adaptation of the *Scheherazade* music, he has fashioned a gay, imaginative fantasy about an American sailor who finds Aladdin's lamp, rubs up a little boy genie and then the two go dancing off into a cartoon world straight out of the Arabian Nights. This combination of cartoon and live-action is not altogether new. Indeed, Disney had tried it as long ago as his *Alice in Cartoonland* series of the Twenties, while Kelly himself had attempted something of the sort in *Anchors Aweigh*. Here, however, the excitement comes not from the novelty alone but from the skill with which he has integrated his own dancing with the cartoon figures. A dragon transforms himself into an amiable dancing partner. Two fiercely moustachioed palace guards are, through the magic of animation, elongated, dwarfed, rolled up into

(continued on page 80)


TOWER
THE A C B PRESENTS
THE FIRST REGIONAL BALLET FESTIVAL
APR 14 830 PM
MASURY
PAINTS

THE SOUTHEAST POINTS THE WAY

BY LYDIA JOEL

Atlanta's Regional Ballet Festival Sets a Historic Precedent

The first U.S. regional ballet festival took place in Atlanta, Georgia, on the week-end of April 13-15. It was an extraordinary event.

The dance stage has seen more beautiful dancing, more expert choreography and theatrical presentations of greater impact. The magic here lay only partially in these directions. What happened in Atlanta had its meaning in the excitement of the spirit.

In response to an excellent idea, brilliantly executed, groups of adults and young people from many states of the southern part of this country convened. They gathered to present for each other, as well as for the public, a combined effort. The young participants may have thought that they were there only for the purpose of giving dance performances; their leaders had in mind the creation of a permanent Southeastern association to arrange for future Festivals. Both of these aims were handsomely achieved.

But there was revealed in Atlanta an idea of which they were barely aware; a fact that has been pushing toward the light for several years — and that is: *there is a wave of regional ballet companies now sweeping the U. S.!* In each of dozens of communities in all corners of the country, a few energetic leaders (usually, but not always, teachers), have been struggling to create local dance companies of merit. One of their major problems has been, and still is, to be recognized as something other than school recital groups. All of them have similar obstacles, financial and otherwise, but few have had time to realize that their problems are not unique.

This historic, initial Festival, bringing together representatives of over a dozen groups in ten states, made it clear and unmistakable that, just as in the '20s, we had an important Little Theatre movement, and more recently we have seen the growth of local symphony orchestras, we are now having a country-wide development of dance companies. From the evidence seen, many of these are already prepared to stimulate dance appreciation and offer valid entertainment to audiences in areas where big-name companies seldom, if ever, appear. And at least some of these regional companies can supplement, interestingly, in cities which are on the professional tour circuit.

But little of this was conscious in the minds of the participants at Atlanta. They were quite naturally concerned not with theory, but only with giving the very best performances they could.

Saturday Rehearsal

In a way, the Saturday afternoon rehearsal which preceded the major evening presentation — and was not tense with theatrical trappings — offered a clearer view of the significance of the Festival than the performance that followed.

In the darkened Tower Theatre, youngsters from Miami sat next to others from Atlanta and watched young dancers from Birmingham as they rehearsed on stage. They were amazed at the skill they saw, enchanted by the atmosphere of theatre and exhilarated at being part of something larger than themselves. They were being exposed to learning, to growing, to being stimulated.

To a professional observer, there was the added wonder of discovering how much talent, good training and group feeling is at work outside the metropolitan centers; there was the delight at seeing a few special talents, not yet crystallized into the brilliance of professionals, who could, in these precious early performances, pour full strength, the warm exuberance of their nascent gifts. This was an opportunity to see the word "amateur"

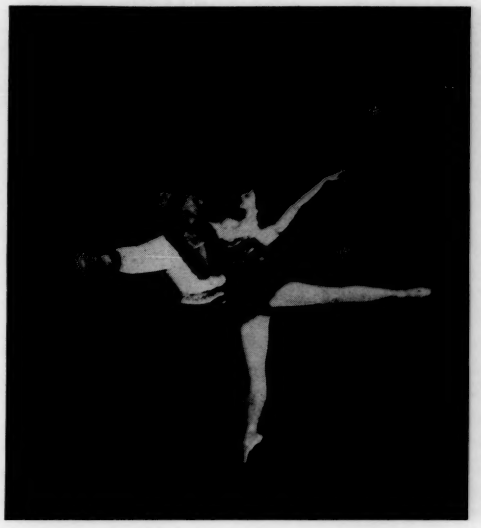
(continued on page 23)

THE FESTIVAL BEGINS: On stage at the Tower Theatre, Atlanta's Mayor William B. Hartsfield (above, center) declares the Festival open and introduces Anatole Chujoy. Honor guest Alexandra Danilova, leading applause, also spoke to the capacity audience.

PHOTOS BY CAROLYN CARTER

THE SOUTHERN BALLET: Karen Conrad, Pittman Corry & Co. (below) in "Rococo Symphony," choreographed by Mr. Corry to Mozart's Symphony No. 40. This Atlanta group, now in its 10th season, has a Senior Co. of 35 members. Repertoire, in addition to classics, includes a number of ballets with Southern themes. (Below, left) George Beattie, set and costume designer, makes a staging suggestion to Mr. Corry and Miss Conrad, the Ballet's director.

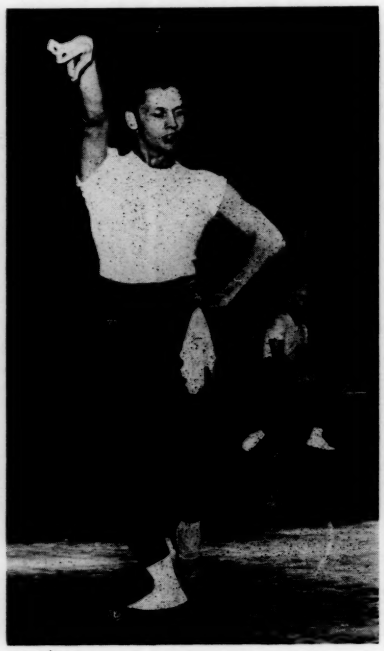
Photo courtesy Birmingham News



BIRMINGHAM CIVIC BALLET: (Above) Motorcade which transported the 51 Birmingham dancers prepares to depart for Atlanta. Checking road map are ballet mistress Catherine Clark and the co.'s founder and star, Gage Bush (3rd and 4th from left). Ala. authorities honored co. with a highway patrol escort for the trip. (Right) The pas de deux in the first scene of "Firebird," with Gage Bush in the title role, and Richard Englund as the Prince. (Below) The Prince and the captive maidens in Scene II. Mr. Englund replaced Ken Hooks, unable to attend. Nathalie Branitzka arranged the Fokine choreography for the co.; staging by Rebecca Jennings; costumes by Mrs. R. A. Lynch and Mrs. W. O. Ford. The fast-growing, 4-year-old group has engaged Leonard Boucher and Helene Mladova as ballet master and mistress for the coming season.

TAMPA CIVIC BALLET: "Valsa" (above), to music by Glinka, was the ballet performed by the Tampa dancers. The work was choreographed by former Ballet Theatre soloist Alpheus Koon, the co.'s artistic director. Elaborate sculptural setting is by Ralph L. Brown and the costumes were designed by Lester Jacobson, also a leading dancer in the group. Organized in early 1953, the Tampa co. already has a repertoire of several large productions.

BALLET GUILD OF GREATER MIAMI: (Below, right) Gunner Spencer as Pantaloon, Adriana Keathley as Columbine and Thomas Armour (foreground) as Pierrot in Mr. Armour's comedia dell'arte ballet, "Pantomime for Lovers," to Mozart's "Eine Kleine Nachtmusik;" scenario, set and costumes by Peter Harvey. Left: Robert Pike as Harlequin and Mr. Armour in a rehearsal moment. Although the Miami group presented a 4-character ballet at Atlanta, the co. has at present 39 dancers and is in its 5th season.



expressed in dance in its most refreshing sense.

Again, a day later, the adult representatives of these and the other companies which had performed during the week-end, as well as of companies which were not present, gathered to discuss the mechanics that would make possible an annual dance festival. That was Sunday morning, and now, tired as they were after their toils and festivities, there was again a luminous quality, a feeling of stimulation and give-and-take that was deeply nourishing and, let us confess, not very usual in the quite individualistic world of the dance. The results were impressive, as they tend to be when human beings reach beyond their usual self-contained orbits.

As for the presentations offered by the eight companies that performed, some were fair, several excellent, some not as good. But critical appraisal is not our intention here. Good as they were, the quality of the ballets was a matter of chance, since the exigencies of organizing this first Festival provided no possibility of any kind of preparatory adjudication. What happened in the actual organization and the handling of this Festival and what it means, however, is our deep concern, and herewith our report:

The Festival Week-end

The first formal event of the Festival was a midnight pre-organizational meeting following an interesting Friday evening performance of the Atlanta Civic Ballet. Directors, representatives and guests of honor met in the luxurious modern home of Mrs. Charles Borochoff (petite mother of four children and herself a dancing member of the Atlanta Civic Ballet). Anatole Chujoy, Editor of *Dance News* and instigator of the entire project, made an introductory speech and conducted the informal symposium directed towards the goal that, before the week-end was over, a permanent association would be formed.

It was last summer when Dorothy Alexander, Director of the 27-year-old Atlanta Civic Ballet, was in New York, that Mr. Chujoy spoke with her about a possible regional festival. Inspired by the ballet festivals which had occurred in Canada for five years until their recent dissolution, he suggested a similar festival for the U.S., but on a regional rather than a national basis. With the Atlanta Civic Ballet, the Southern Ballet, also located in Atlanta and directed by Karen Conrad and Pittman Corry, and the Ballet Guild of Greater Miami, led by Thomas Armour, he felt there existed in the Southeastern area a solid nucleus for a convening of non-professional companies of quality.

The Atlanta Civic Ballet accepted the role of host. Theirs was a superb achievement, thanks to Dorothy Alexander and her colleagues (Hildegarde Bennett, Nancy Lockridge Harrison, Duane Dishion, Mary Ellen Roberts, Merrilee Smith, Hilda Gumm, Mrs. Lafayette Butler, Mrs. A. H. Pierson, Jr., and the many others who worked with them).

The company had never in all its existence asked for any outside help for financing — but has paid its own way. Now, for the first time, they ventured out into the community to ask for support for the Festival. Businessmen, bankers, the Mayor himself, all contributed in very practical ways. (So well-handled were their financial affairs that, amazingly, they were able to turn over a $500 surplus for future activities.) Homes were made available for lodging of the visiting companies; festive and elegant luncheons, suppers and a cocktail party were arranged to fit neatly into the schedule; souvenir programs, handsome and informative, were available to the Saturday night audience free of charge because committees had sold their entire quota of advertising. And among the most impressive accomplishments of the host company was the professional handling of rehearsal and performance. Time schedules were accurately adhered to and equipment was where it was supposed to be. The Saturday night program allowed twenty minutes for each of the five companies, and that was what each had —

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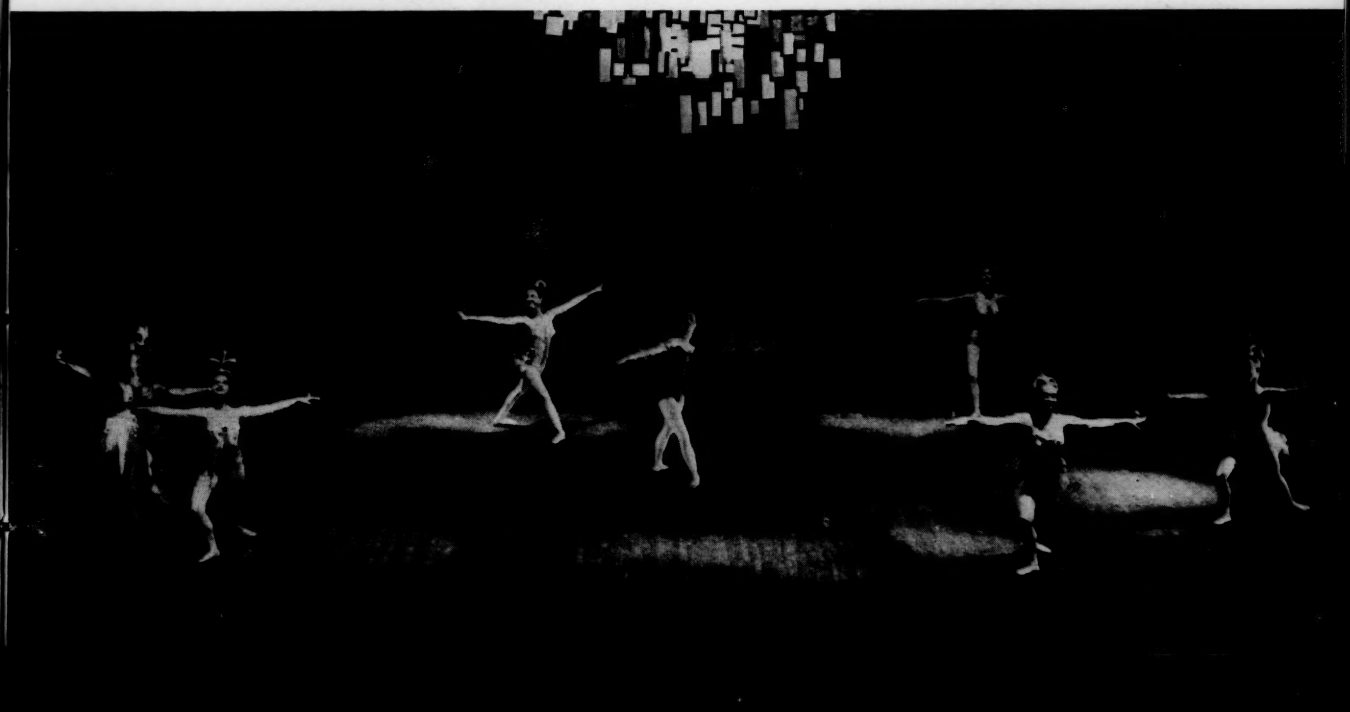


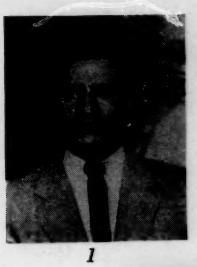
ATLANTA CIVIC BALLET: The host company for the Festival closed the Sat. eve. performance with Dorothy Alexander's "Fireworks Suite," six-part ballet (below), set to an original score by Georgia composer Hugh Hodgson. Costumes are by Nancy Lochridge Harrison and settings by Joel Reeves.

MOVING SPIRIT: At the Sat. night after-theatre party at the Progressive Club, the dance visitors and Atlanta's civic and social leaders warmly applauded Dorothy Alexander (above), Director of the Atlanta Civic Ballet, who carried the heaviest burden of organizing the Festival. In the center is Atlanta jeweler Walter R. Thomas, co-sponsor of the party with Selva & Sons, represented by Allen Ash, extreme right.

THE CHARLOTTE BALLET: Continuing the Festival with a midnight performance on the miniature stage of the Progressive Club's ballroom, the group from North Carolina danced "Capriccio La Granja," to music by Scarlatti. Choreography, costumes and decor were by the co.'s director and leading dancer, Louis Nunnery. Founded in 1954, the Ballet presents its own seasons and appears on TV, in opera ballet and outdoor summer pageants.

NO. 1 HONOR GUEST: Beloved prima ballerina assoluta, Alexandra Danilova (above), photographed at the Progressive Club's speakers' table, was the Festival's principal honor guest. In several charming speeches, she gave heartening encouragement to the project.

EXECUTIVE COMMITTEE: The 8 companies participating in the Festival were declared charter members of the S. E. Ballet Festival Association, and their directors make up the temporary Executive Committee. Left to right: (seated) Dorothy Alexander, Atlanta Civic Ballet; Pittman Corry, Southern Ballet of Atlanta; Mrs. William H. Dexter, Birmingham Civic Ballet; Thomas Armour, Ballet Guild of Greater Miami; (standing) Louis Nunnery, Charlotte Ballet; Betty Hyatt Ogilvie, Jacksonville Concert Ballet; Dorothy Hinson Burnson, Jacksonville Civic Ballet; Alpheus Koon, Tampa Civic Ballet.



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AMONG REPRESENTATIVES PRESENT: 1, William Habich, Louisville, Ky., Dance Council; 2, Ellis Obrecht, Courtney Ballet, Louisville; 3 & 4, Gladys & Helen Kingsbury, Dallas; 5, Marjorie Hassard, Cecchetti Council, Detroit; 6 & 7, Capezio's Ben Sommers & Alice Bingham, Pres. & Sec'y Dance Business Group; 8 & 9, Edith & William Royal, Fla. Symph. Opera Ballet; 10, Lydia Joel, DANCE Magazine; 11, Albertine Maxwell, Ballets Intimes, Nashville, Tenn.; 12, Jacqueline Dorminy, Winston-Salem, N. C., Ballet; 13 & 14, Mary Day & Lisa Gardiner, Washington, D. C., Ballet; 15, Merrilee Smith, Atlanta Civic Ballet Apprentice Co.; 16, Gladys Lasky, Macon, Ga.; 17, Alexi Ramov, Scranton, Pa., Ballet Guild.

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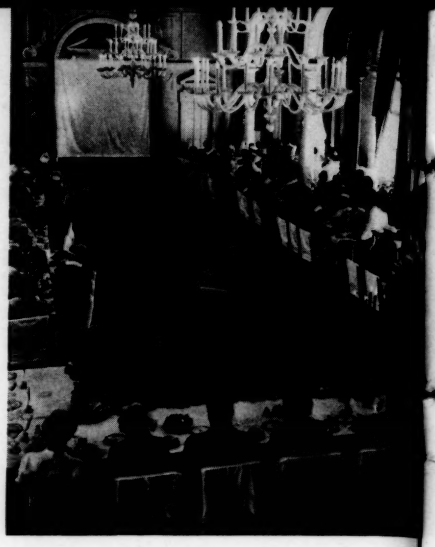
FESTIVAL FINALE: At right, the elegant, all-white ballroom of Atlanta's Piedmont Driving Club was scene of the Sunday afternoon luncheon, closing event of the Festival.

JACKSONVILLE CIVIC BALLET: Left, 15-year-old Barbara Manry and Nolan Dingman, 23, leading dancers of the Jacksonville Civic Ballet, won bravos for their performance of the "Don Quixote" Pas de Deux. Under the direction of Dorothy Hinson Burnson, the Civic Ballet gave its first program in 1952 and now numbers 15 dancers.



with no exceptions. One of the three companies which applied too late to be included in the Saturday night program made its appearance at the Saturday midnight supper; two others, at the Sunday farewell luncheon.

In the tradition of Southern hospitality, careful arrangements were also made for the guests of honor, who arrived from New York and included Mme. Alexandra Danilova; Mr. Chujoy and Miss P.W. Manchester of *Dance News;* European correspondent Trudy Goth; Ben Sommers, President and Alice Bingham, Secretary, of the Dance Business Group (which had contributed $1000 toward the Festival); Allen Ash, representing Selva & Sons; and Lydia Joel and Donald Duncan of DANCE Magazine. Honor guests from Washington, D.C., were Lisa Gardiner and Mary Day, directors of the Washington Ballet.

Besides the eight companies which performed, numerous others were represented — including the Louisville, Ky., Dance Council, by William Habich, Pres.; Les Ballets Intimes, Nashville, Tenn., Albertine Maxwell, Dir.; the Courtney Ballet, Louisville, Ky., Miss Ellis Obrecht, Dir.; the Winston-Salem, N.C., Ballet, by Jacqueline Dorminy, Dir.; the Scranton, Pa., Ballet Guild, by Alexi Ramov, Dir.; and the Florida Symphony Orchestra Ballet, by Edith and William Royal. In addition there were Marjorie Hassard of the Cecchetti Council of America, Detroit; Gladys and Helen Kingsbury, Dallas, Tex.; and Gladys Lasky, Macon, Ga.

Although there was no time in the busy week-end for any conference on group problems, Mr. Duncan and I did our best to talk with as many of the representatives as possible. We found, as we had expected, that there were areas of common interest which urgently need discussion. It is to be hoped that it will be possible at future festivals to include time for an interchange of ideas.

We found that there were three matters, at least, of major importance to all the directors. These are 1) the relationship of the group to the community — in terms of civic standing, social and financial support; 2) the relationship of the dance schools in the community to the leader and the group she is associated with, and 3) the handling of the artistic direction and choice of choreographer.

Each of these knotty problems has a diversity of solutions which the directors and their colleagues have worked out with more or less success according to the circumstances within their respective communities. The opportunity for each of these groups to learn from each other's experiences could be invaluable.

Festival Night

The 1,800-seat Tower Theatre was filled to capacity and the two-hour program, while it varied in quality to some extent, was an exciting one. Certainly, the interested audience which had paid $2.20 per seat got its money's worth, with nobody disappointed. Photos of The Southern Ballet, The Birmingham Civic Ballet, The Tampa Civic Ballet and The Atlanta Civic Ballet in the works they presented that evening are seen on these pages along with all the other on-the-spot photographs taken especially for DANCE Magazine during the entire Festival week-end.

All five companies had sensitive accompaniment from the orchestra under Harry Krueger, Assistant Conductor of the Atlanta Symphony.

Midnight Supper

Immediately after the Festival program, over four hundred people gathered at a gala supper at Atlanta's splendid Progressive Club, where dancers, representatives and guests were invited jointly by the Board of Trustees of the Atlanta Civic Ballet, Walter R. Thomas, Inc., jewelers, and Selva and Sons. The Charlotte Ballet entertained on the tiny stage at one end of the ballroom (photo p. 24).

Organizational Meeting

Next morning, while an organizational meeting was taking place, ballet classes for the members of all the companies were given by Karen Conrad and Merrilee Smith.

The Sunday morning meeting was largely based on a discussion of the very competent draft of a constitution which Mr. Chujoy had submitted. Some amendments and additions were made, including one which defined the area involved as

JACKSONVILLE CONCERT BALLET: "Ballet in Black and White" was danced by Jacksonville's Concert Ballet. The work was choreographed to "Warsaw Concerto" by group's director, Betty Hyatt Ogilvie. Now a year old, the Concert Ballet has 24 dancers. They have appeared with the Jacksonville Choral Society, in Starlight Theatre productions and in their own programs (below).

NEXT YEAR, MIAMI: Finale to the Festival week-end was the invitation of Mrs. Hazel C. Nowakowski, Pres. of the Ballet Guild of Greater Miami (right), who invited the Association to present next spring's Festival in Miami under the Guild's sponsorship. With her in this photo are Edgar J. Forio, representing the Atlanta Coca-Cola Co., co-host of the farewell luncheon, and Hildegarde Bennett, of the Atlanta Civic Ballet.

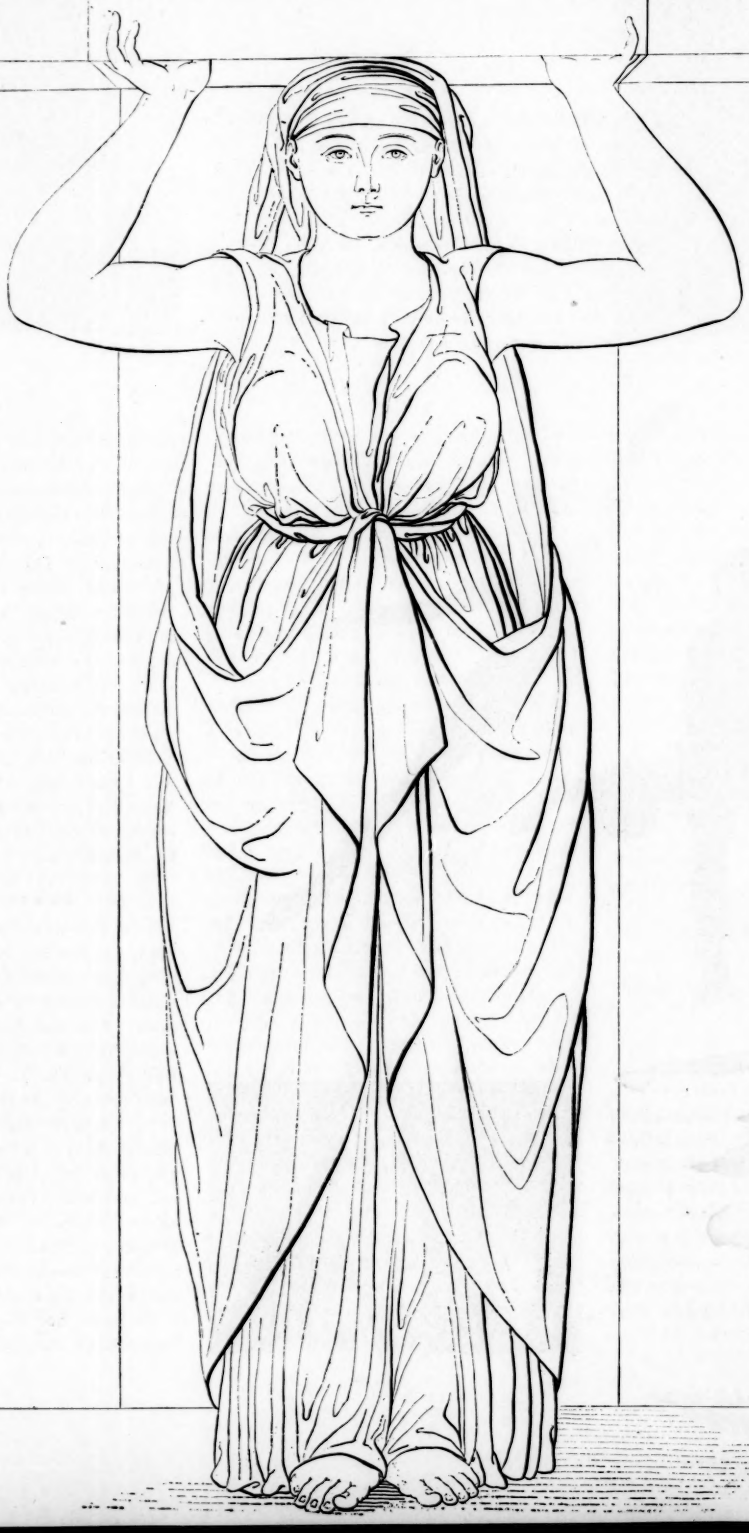
the states south of the Mason-Dixon Line and east of the Mississippi River.

The constitution was unanimously accepted, thereby making official the existence of the Southeastern Ballet Festival Association. The eight companies which performed at the Festival were declared charter members, and their directors became the temporary Executive Committee, pending the election of officers later this year. A Working Committee composed of Dorothy Alexander, Peggy Drexel and Thomas Armour was set up. An annual membership fee of $100 per company was agreed upon. Les Ballets Intimes of Nashville was the first non-charter member to present its check and application for membership.

Farewell Luncheon

In the white sunlit ballroom of the Piedmont Driving Club, where the Atlanta Coca-Cola Bottling Co. was co-host, there were three events of special import. Two of those were dances presented by the Jacksonville (Fla.) Concert Ballet and the Jacksonville Civic Ballet (see photos). Despite the inconvenience of a slippery floor, their performances helped to keep in motion the excitement generated by earlier events of the Festival, and were climaxed only by the final announcement by Mrs. Hazel C. Nowakowski, of Miami, Fla., that the Ballet Guild of Greater Miami invites the Festival to take place in Miami next Spring!

To quote Ben Sommers: "Bush League Ballet is on its way." *THE END*



Henriette Hendel

EIGHTEENTH-CENTURY ISADORA

BY LILLIAN MOORE

Like Isadora Duncan, she found her inspiration in the art of ancient Greece. Like Ruth St. Denis, she experimented in the imaginative use of lighting and drapery. Like Angna Enters, she found themes in the Madonnas of Flemish and Italian painters. Again like Isadora, she led a full and highly unconventional life, in which love was as important as her art. Poets celebrated her, and even Goethe paid her tribute. Nevertheless, the name of Henriette Hendel has disappeared into all but complete oblivion.

Hendel lived a whole century ahead of her time, and her experiments and innovations were so startlingly new that her contemporaries in the professional theatre were quite unable to grasp their significance. Admired and appreciated as an individual artist, Hendel enjoyed a personal success which lasted for many years, but the actors, dancers and choreographers of her time never succeeded in applying her theories on a broader scale, and she had no permanent influence on either the interpretation of the spoken drama or the theatrical dance.

In an age when divorce was so rare that it could cause the social ostracism of a woman who risked it, Henriette Hendel was married no less than four times. In 1811, a friend wrote to Goethe that he had just seen "Madame Schütz, formerly Hendel, fore-formerly Meyer, fore-fore-formerly Eunicke, *née* Schüler."

The adventurous life of Johanne Henriette Rosine Schüler began in Döbeln, in the Saxon part of Germany, on February 13, 1772. Her parents were actors, and they were on the way from Breslau to Gotha, where the father had an engagement, when the baby was born. The little family was able to remain in Döbeln only a few days before hurrying on, and during the cold, snowy journey the tiny girl nearly died.

Little Henriette was literally raised on the stage. At the age of two, she was carried on for a scene requiring an infant, and embarassed her father by struggling out of his arms and toddling forward, singing and dancing happily, when she recognized the occupant of the prompter's box, a close friend of the family. At four, the precocious youngster received her first lessons in music from Georg Benda, musical director at the court of Gotha, and her first ballet lessons under a Frenchman named Mereau. She was soon appearing regularly in children's roles. When the family returned to Breslau, where a Herr Weininger was the ballet master, her dance training was intensified and she had her first taste of personal success in the Italian pantomimes so popular during the eighteenth century.

Henriette was ten when the family moved again, this time to Berlin. Although everyone thought that the child was destined to be a dancer, she began to study declamation and mime under the renowned Professor J. J. Engel, who was then working on the book which was to make him famous. This was his *Ideen zu einer Mimik (Ideas on Mime)*, which appeared in Berlin in 1785, crystallizing his years of study of gesture and expression.

Although all of her short life had been spent in the theatre, Henriette made her "adult" debut at the age of 13, as leading ingenue in the private theatrical company maintained by Count Heinrich von Schwedt at his residence in Schwedt-on-the-Oder. Here Henriette acted, danced, and even sang the demanding coloratura role of Zerlina in Mozart's *Don Giovanni*.

Ever precocious, she married her first husband, the tenor Friedrich Eunicke, at sixteen. Together they appeared in Mainz, and it was here that, quite by accident, she discovered her extraordinary talent for mime. Cast in the role of a girl who loses her powers of speech at the sight of her murdered lover, and is obliged to communicate only by gesture, Henriette achieved a deeply moving characterization, which brought her a resounding success.

Just then, when Mainz was ready to acknowledge her genius, the French revolution broke out and the young couple fled first to Bonn, then to Amsterdam, and finally, in 1794, back to Frankfurt, Germany. Here, in the studio of the painter Pforr, the impressionable young actress first saw Frederick Rehberg's drawings of Lady Hamilton's "attitudes."

For her own amusement and the entertainment of her husband's guests, Emma Hamilton, muse of Lord Nelson, favorite model of Romney, and one of the celebrated beauties of her day, had devised a series of expressive poses based on Greek sculpture. In Sir William Hamilton's drawing room at Naples, Goethe witnessed her performance and described it in his diary, on March 16, 1787: "He (Hamilton) has had a Graecian robe made for her which becomes her extremely well. She puts it on, lets her hair down, drapes a pair of shawls around her and then assumes such a variety of attitudes, postures and expressions that you think you must be dreaming . . . One moment she is standing, then she is seated, then reclining, then kneeling at your feet. Now she is solemn. Now she is sad. Now she is teasing, now enticing, bashful, alluring, reproachful or shy . . . One follows upon the other and the one emerges out of the other. She drapes her shawls to suit her every pose and changes them about to enhance it. She can make a hundred kinds of headdress out of those two shawls. . ."

Frederick Rehberg, a painter attached to the German embassy at Rome, sketched Emma Hamilton in her "attitudes" and, in 1794, published a volume of engravings based upon these studies. It was this book which first inspired the 18-year-old Henriette Eunicke to create her own series of "living pictures," but where Lady Hamilton's attitudes were merely a parlor amusement, the German dancer and actress was to develop her studies into a full-length professional evening's entertainment with which she toured Germany, Scandinavia and even Russia for more than a decade. She might even be said to have given the first concerts of modern expressionistic dance.

In spite of her dreams of creative and individual expression, Henriette had a thoroughly professional attitude towards the theatre, and she was to undergo a long apprenticeship before she attempted to appear as a solo performer. In 1796

(over)

she went to Berlin, where she was soon accepted as a member of the national theatre. Her first marriage was dissolved in 1797, and she next married a physician, Dr. Meyer. It was under his name, as Henriette Meyer, that she played such roles as Phedra, Medea, and Joan of Arc, gradually attaining recognition as Berlin's leading tragic actress.

Tragedy in her personal life brought this phase of her career to an abrupt close. Her husband, Dr. Meyer, fell in love with another woman. She agreed to a divorce, but, half-crazed with grief at the separation, she fled from Berlin, breaking her contract and abandoning the stage.

Like Isadora a century later, Henriette had a passionate love of children, and, as in the case of Isadora, motherhood was to bring her overwhelming sorrow. In her lifetime she bore sixteen children, yet she outlived thirteen of them, and four of her sons committed suicide.

At this time, however, she had two children who were being cared for in a pension in Stettin. She joined them there. A little later, in 1806, she married her third husband, another physician, Dr. Hendel, in Stettin. This was her happiest but shortest marriage, for just seven months later he died of typhus.

Desperate at her loss, and seeking for something to help her forget, she decided to return to the stage. However, the powerful director of the Berlin theatre, Iffland, had not forgotten her previous sudden defection, and refused to engage her again. Completely broken, she sought refuge in the home of her father-in-law, in the small town of Halle. She certainly did not dream that her greatest success was in the future.

In Halle, she met her fourth and last husband, a professor of philosophy, Dr. R. J. Schütz. This man was to help her achieve European renown, and to bring her a personal unhappiness more bitter than any she had previously experienced.

Through her entire career, Henriette had never ceased to study dancing and mime, and to experiment with her own plastic dances, based on mythology and ancient sculpture. Now Professor Schütz encouraged her to undertake a serious study of archaeology. She went to Dresden to work under the distinguished archaeologist, Dr. Boettiger, and was profoundly influenced by the masterpieces of early German and Italian renaissance painting found there. Her experimental dances and plastic pictures took on a more definitive form. She was now thirty-six, at the height of her beauty, rich in experience, and ready to perform as a creative artist.

It was a trick of fate, however, that actually launched her on her new career. The Napoleonic wars were raging; the little Corsican dictator, in his eastward march, closed the University of Halle and left Dr. Schütz without an occupation. Burningly ambitious, both for himself and his wife, he threw all his energies into assisting in her performances and organizing her tours. He did this so efficiently that, after her first sole performance in November 1808, she appeared with unparalleled success all over Germany, Denmark, Sweden, Holland, Russia and (after peace was restored and Napoleon banished from the scene) even in France.

What were her performances actually like? Anyone who has seen the Madonnas of Angna Enters, and those dances of Ruth St. Denis inspired by Egypt and Greece, should have little difficulty in picturing Henriette Hendel-Schütz's "plastic images." The performance began with an introductory lecture by Dr. Schütz, in which he briefly sketched the history of dance-pantomime from Greek and Roman times to the more recent work of Noverre and Angiolini. He then explained that it was his wife's ambition to restore the place of mime as one of the fine arts, and that she had attempted to develop it to such a degree of perfection that speech was unnecessary to the expression of a dramatic or pictorial theme.

Henriette used a small stage, with a severely plain black or gray backcloth, which one critic compared to a virgin canvas on which she painted an infinite variety of pictures. She never used a front curtain, but walked on stage and took her first position in full view of the audience. Unlike Lady Hamilton, she sometimes used musical accompaniment, although for certain themes she moved in silence. At times she changed very slowly from one pose to another (as Enters does in her Madonnas); or others she achieved a frenzy which a critic called *bacchantisch*. If her pictures are to be believed, she worked barefoot, and was perhaps the first dancer to do so in recent history; even Lady Hamilton always wore ballet slippers or sandals. Usually she danced alone, but in some of her tableaux. including her favorite, *Niobe*, she was assisted by one or more of her children.

Her choice of themes was eclectic. Her program usually began with two Egyptian figures, first Isis, then the Sphinx. Next she turned to ancient Greece, with a Caryatid, then Galatea as she awoke under the touch of Pygmalion, then a tragic Niobe. Other subjects were a dying Magdalene, Cassandra, Agrippina, Ariadne, Hagar in the desert, an early German Madonna, and a whole scene from Shakespeare's *Tempest*, that in which Miranda first sees Fernando.

Hendel was deeply influenced by the ballets of Vincenzo Galleotti, which she saw in Copenhagen. Through his work she learned to apply the theories of Angiolini and Noverre to her own art, although after childhood she never worked in the medium of the classic ballet. As an old woman, she used to sit at the piano playing the score of Galeotti's ballet *Romeo and Juliette*, and explaining the dramatic situations to a friend. Suddenly she would jump up from the piano and mime an entire scene with tremendous clarity and power.

She was amazingly progressive in her use of costume. During her early days as an actress in Berlin, she had startled her colleagues by wearing a simple Greek tunic (instead of a paniered skirt) when she played Medea, and having her dresses copied from drawings by Albrecht Dürer and Lucas Cranach when she acted German roles. She preferred heavy woolen materials which would fall into decorative folds, and was a forerunner of Ruth St. Denis in her effective use of drapery. A past mistress of make-up and characterization, she had been able to impersonate old women convincingly while still in her 'teens, and now, as she approached middle age, brought a deceptive freshness and grace to her portraits of young women.

Illumination by gas had not yet been invented, to say nothing of electricity, when Henriette began her experiments with stage lighting. She hated the rows of

(continued on page 50)

On page 28: An 1809 engraving of Henriette Hendel, courtesy Lillian Moore Collection.

REHEARSAL

Jack Cole stages the dances for the *Ziegfeld Follies*

BY ARTHUR KNIGHT

Carol Haney shadows Jack Cole as he composes the dance action for one of the "Ziegfeld Follies" numbers.

It was early April. In a studio on West 65th Street, Manhattan, Jack Cole and dancers were rehearsing for the *Ziegfeld Follies*, extravaganza due to open on Broadway on May 26.

This was the *Follies* opening number, and the dancers would be descending an elaborate center stage staircase. Cole held in each hand an out-sized director's megaphone. They represented candelabras. The boy dancers clutched wads of newspapers. The step was one of those Cole specialties in which the torso is held erect and very stiff while from the waist down becomes the scene of intense activity. Julie Newmar, a tall shapely girl with long red-brown hair, soon joined the line, following Cole closely or, if she got in front of him, looking back over her shoulder to keep the step. ". . . five, six, seven, eight, bop, bop," he continued to chant from time to time. On "bop, bop" the dancers stood still and went into a grinding movement that seemed to detach the pelvic girdle from its anchor at the base of the spine. After a time, Cole turned over his megaphones to the girl and retired to watch the effect from the piano, an unlit cigarette dangling from his lips. But it was an intricate routine and during the next hour Cole was back with the line a half dozen times, or off on the side teaching Miss Newmar to throw her hips even more dangerously out of joint.

The number over, the group retired, the boys to squat among a group of chorines awaiting their turn, Julie Newmar tc a big book of readings in philosophy—and a small pocket dictionary to help her over the rough spots. Cole was already hard at work with a fleet-footed trio consisting of his assistant, George Martin, and two pig-tailed blondes whose sneakers and dungarees and teenage exuberance suggested a rug-cutting session at a high school hop. This was one of Cole's swift, eccentric dances, filled with light, tiny steps and sudden changes in direction that demanded the utmost precision on the part of the performers. Its effect was one of carefree improvisation, but each detail had to be painstakingly acquired. Cole demonstrated a new addition, a bird-like hop that brought giggles from the two girls. Cole's face remained a sad mask as he hopped along. The trio picked up the step quickly enough, but had considerable difficulty in getting into it from what they already had learned. The

The "king-sized beauties" the show was really about.

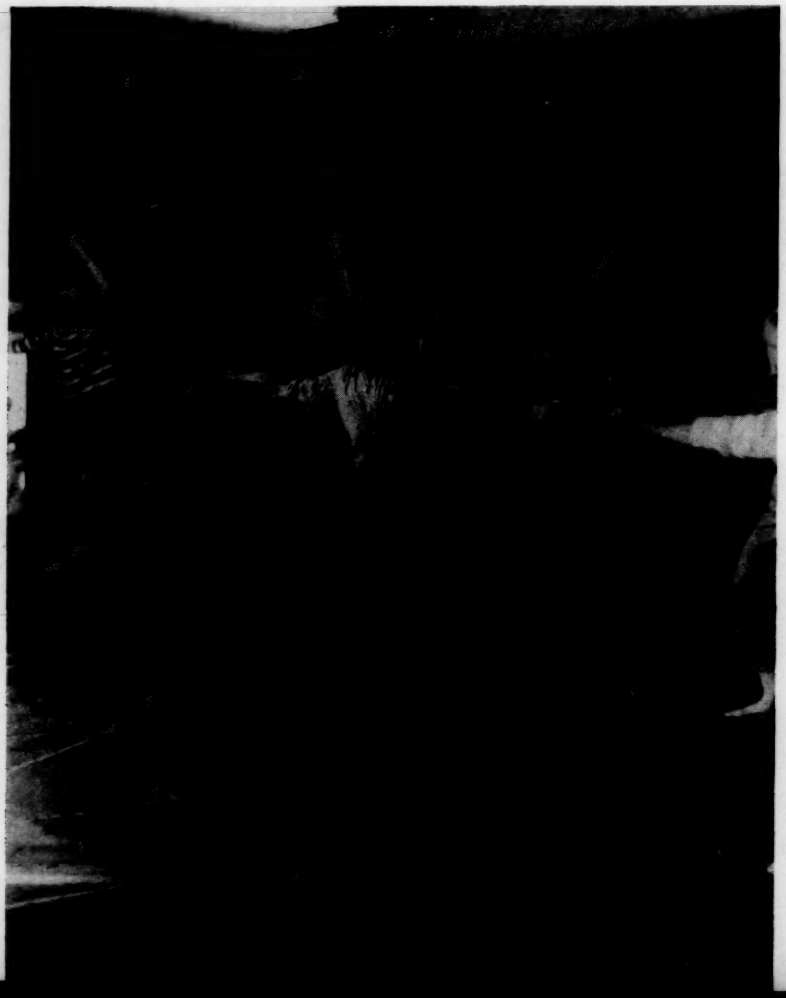
choreographer worked with them for the next half hour, going again and again through the swift routine until the new steps became as smooth and spontaneous as the old. "Isn't he terrific," said Miss Newmar, over her book. "There isn't a step he can't do better than any kid here."

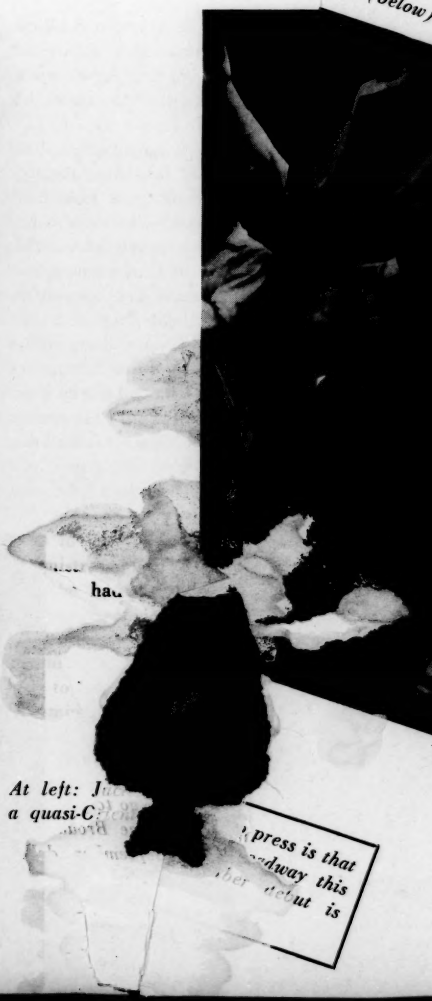
Now some of the principals in the show were arriving for the rehearsal of a big production number. Matt Mattox, in tight gray pants and white T-shirt, was practicing one-legged balance stands before one of the three large mirrors at the far end of the hall. Carol Haney, in blue dungarees and heavy sweatshirt, toyed with a bit of red ribbon, her prop for the dance. Four king-sized showgirls—two blondes, one brunette, one redhead— casually shucked their skirts but retained the remainder of their street-wear for their part in the proceedings. (The brunette even kept her hat on!) Cole dismissed his trio, who immediately collapsed into chairs along the sidelines, and turned his attention to the waiting ensemble.

The new ballet was built upon a mock-Middle East motif in which the boys squatted on the floor haggling at each other, the girls whirled dervishly behind them, while Miss Haney darted furiously about trying to attract some attention with her bit of red ribbon and snatches of a song that seemed curiously at odds with what the practice pianist was playing. It was a fast, muscular affair, with many diverse bits of business going on simultaneously. As each dancer worked in a remote, self-absorbed way upon his own part in the design, Cole moved around the hall, watching, showing a step to one girl then another. He rarely halted the ensemble for this, but ran the number through five or six times until satisfied for the day.

Just as the group was breaking up, Tallulah Bankhead, the star of the *Follies*, put in her appearance, *chic* but hardly glamorous in light tan coat and trousers. She embraced Cole wearily on both cheeks, then retired to a corner. "How much time before lunch?" he called out. Learning there was still twenty minutes, he dismissed all except a group of men who were to perform a rapid precision drill that reached its climax in a grand swoop across the stage to a particularly uncomfortable design which they had to hold until the curtain descended. Using brooms for rifles, the men went through their complicated monkey-drill, then slid into their final positions. Several arms wavered. "It's really not that hard. Try it again," said Cole. This time the drill was sloppy, but the arms held steady. "Oh, well," he shrugged, "we've still six weeks. Lunch!"

REHEARSAL PHOTOS BY HERB FLATOW





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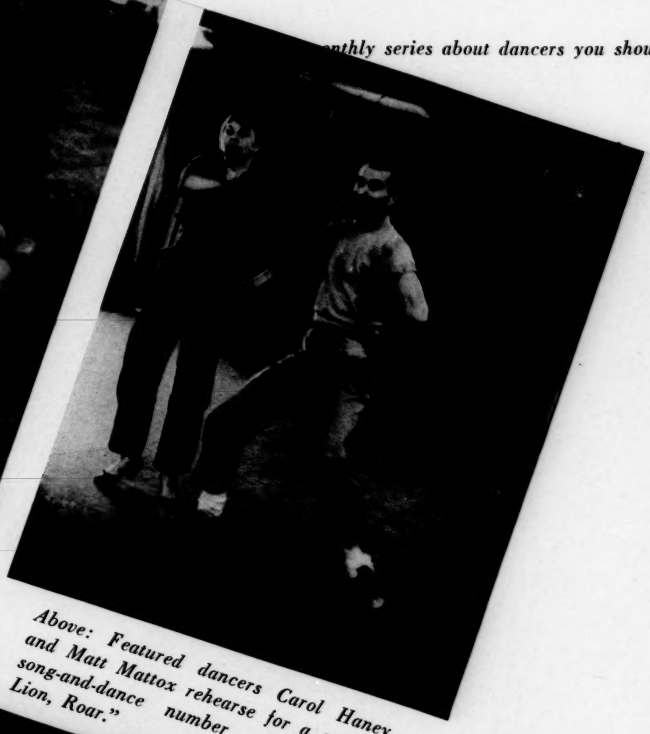
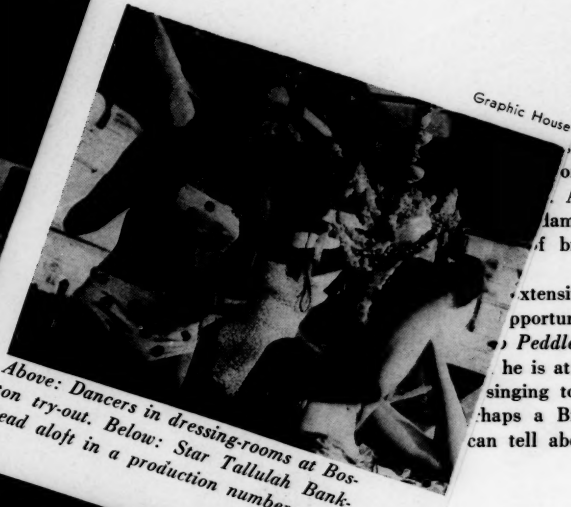
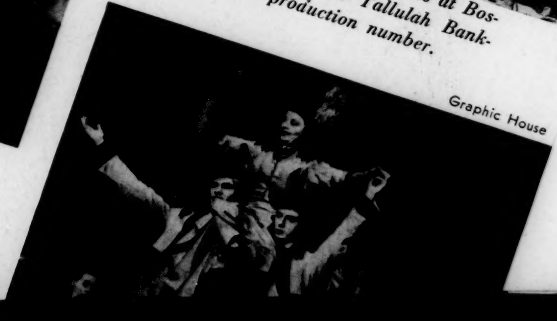


Above: Featured dancers Carol Haney and Matt Mattox rehearse for a comedy song-and-dance number called "Roar, Lion, Roar."



Graphic House

Above: Dancers in dressing-rooms at Boston try-out. Below: Star Tallulah Bankhead aloft in a production number.



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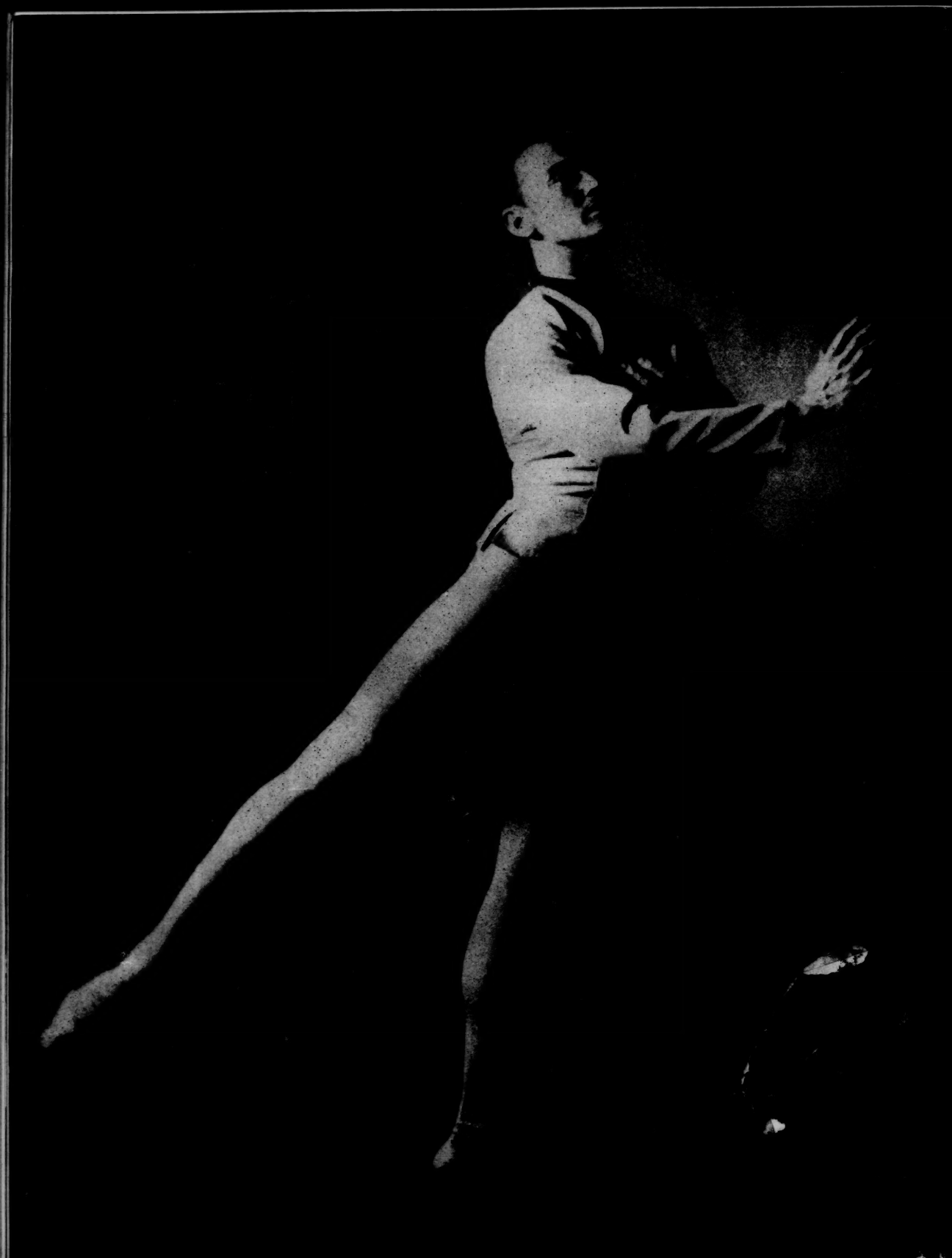

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman: Text by Saul Goodman

MICHAEL MAULE

They say that redheads are stubborn. Whether it's true or not, red-haired Michael Maule *is* stubborn—at least about his career. He's as stubborn as a child's roly-poly doll that keeps bobbing up after each new adversity.

The first adversity came when Michael was four years old. He was scheduled to recite in a performance in his home town of Durban, South Africa. His foot became infected. But he managed to hobble on stage, foot swathed in a huge bandage.

Four years later he was to dance in a recital. Stage fright erased every step that his teachers, Nancy Graham and Eileen Keegan, had taught him. He improvised his way through the entire evening.

During his final year at school, he was so tense about combining dancing with his academic studies, that he suffered a nervous breakdown. No sooner had he recovered and returned to dancing, when the South African Navy held out its hand. Seventeen-year-old Michael went in for a three-year hitch punctuated by an appendectomy. By this time Michael had almost decided to give up dancing and become a doctor. But near the end of his Navy career he appeared in a big Army-Navy-Air Force show and realized once and for all that dancing was for him. He made his way to New York in 1946 and promptly landed in the chorus of *Annie Get Your Gun.*

But while Broadway was nicely taking care of his economic needs, Michael had his eye on classic ballet. He continued his Cecchetti studies with Vincenzo Celli and finally joined The Ballet Theatre for seven months. After another brief hiatus on Broadway in *Love Life,* he was off for the Ballet Alicia Alonso, where he rose to the rank of leading male dancer.

In 1950 Michael became part of the New York City Ballet where he gave fresh, clean-cut performance as the Prince in *Firebird* and as classic partner in works like *Symphony in C* and *La Valse.*

While Michael Maule was with the New York City Ballet, he had several interesting opportunities to perform in secondary projects like the six-week stint at the Radio City Music Hall as partner to Olga Suarez and a summer spot at the St. Louis Municipal Opera in *Miss Liberty, Carmen,* and *Cyrano de Bergerac.*

Then he met his next major set-back. Neither his accomplished dancing nor his Scotch-English descent were enough to swing it. And although he was tested for the role, he did not achieve the dancing lead in the M-G-M musical version of *Brigadoon.*

But there was a compensation. He was free (having left the New York City Ballet) to join Alexandra Danilova's Concert Company in 1954. And the constant study and performing as Madame Danilova's partner have added a new note of brilliance and authority to his dancing.

With Danilova he has toured extensively all over the world. Michael has had the opportunity of choreographing two little works, *Carib Peddler* and *American Apache* for the group. And he is at present adding acting, jazz dancing, and singing to his balletic attainments. The future? Perhaps a Broadway musical. Perhaps a film. Who can tell about a dancer with a stubborn streak?

DANCE THERAPY FOR THE MENTALLY ILL

BY MARIAN CHACE

Developments in "cutting through the isolation of mental patients" is a gravely serious matter to members of the medical profession, who put the welfare of their patients before any thought of casual experimentation. The author of this authoritative article on a very interesting and delicate subject was personally recommended to DANCE Magazine by Dr. Karl Menninger, as being a leading dance therapist. She is currently on the staff of St. Elizabeth's Hospital in Washington, D.C. L.J.

The use of rhythmic action or dance is a helpful group activity for people who are emotionally disturbed, not because of their illness, but in spite of it. Response to rhythmic sound throughout the body, not alone by ear, is a basic response. Long before a baby begins to use words, he moves his body in response to music or a rhythmic percussive sound. How many dance teachers have had the mothers of small children come to them convinced that these children will be great dancers because they danced (or really bounced, and waved their arms to music) as soon as they could move about? Many people who feel that they cannot dance, move in free rhythmic forms when they are alone and unobserved.

In our word-centered culture, we find it difficult to think of any group of people who find it impossible, or only rarely possible, to use words for the purpose of communicating with other people. Yet this is the case with the majority of mental patients. This doesn't mean that they necessarily belong to the group of patients who are so emotionally upset that they are unaware of their surroundings. Anyone who is very preoccupied finds it difficult and burdensome to sustain a conversation for more than a very few minutes.

Consequently, art forms for the purpose of communication are of great importance to these people with intense problems. Through these media they may dare to express a great deal of feeling that they would find it impossible to talk about: painting, music or dancing offer ways to communicate with others at a time when the usual means of verbal interchange are largely cut off from them.

Music and dance have the added advantage of being social arts. One may paint in privacy, shut away from others, even though one is giving expression to inner feelings. Music and dance are more easily shared. Only if someone plays an instrument in a sound proof room is that sound not shared by another person at the time the music is being played. When the player is one of a group of people blending sounds on various instruments, he not only shares the music with a listener, but he also shares the making of that music with other people. Dance goes one step further. Since it involves an individual's body, he is more involved in the activity with others than through the use of music that he is making on an instrument.

I remember one young woman who had been staying away from most people for a period of several months. However, she did occasionally join with others in dancing or moving rhythmically in circular formation, where she was able to remain for long periods of time. Suddenly, one day, as the group was resting, she jumped into the middle of the room. She pulled her elbows tightly against her body and started to walk across the room saying, "All the days of my life I have been pulling in and in and in to myself. But now I can feel myself go out from myself."

There have been many ups and downs in her illness, but she has always wished to come to the dance sessions. Many times when I saw her on her ward she would tell me of other patients who should be encouraged to come with us. It was interesting that the people whom she wished to have encouraged were those who were sitting apart from others in the room. As time went on she was able to participate in group therapy and many other recreational activities, but she never scheduled other activities at the time of the dance sessions. Very early in her illness she was able to speak of the feeling in herself that dancing was able to give her, and which stayed with her in her progress toward health.

Singing for close contact with others is similar to the use of dancing, but again falls short of involving the whole individual. When people are joining together to sing a familiar song, it is a joy to watch their faces relax and an expression of happiness with occasional smiles replace a more usual expression of sadness or anger. If, in addition, the group that is singing is also moving, speech may begin to take place between members of the group and the bodies will also relax. In many places in the world, song and movement are accepted as belonging together. When we remember that we feel rhythm in our whole body, it is more basic to move as we sing. Although we accept this point of view for small children, we sometimes forget that, as adults, we feel this same impulse to move as we sing.

Our culture demands that we move in prescribed established patterns, which are learned forms, if we wish to call these

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rhythmic patterns of movement dance. However, free forms of movement are often more rhythmic than our accepted forms of dance. They are spontaneous, direct and highly imaginative. The true artist retains this spontaneity and originality and, with added technical ability, achieves the statement of an idea through the acquired skill. However, in dance as in other arts, a person too often is content with technical skill, and the final result is a sterile form devoid of meaningful communication.

The extreme opposite to this stereotyped mode of dance is that of the patient who is temporarily blocked in speech. He is using movement to communicate his immediate feelings. Consequently, his dance, while technically of no school of movement, is rich in a spontaneous expression of idea or feeling. He often dances alone when he hears music, as a natural activity.

Dance therapy is making use of this natural response to music by the patient.

At the moment that a mental patient arrives in a hospital, he begins to enter into activities which the doctors feel will be helpful to his rehabilitation and return to the outside world. He is usually overly quiet or extremely active with rapid changes of mood. He also has very short spans of attention.

In hospitals where there are not enough psychiatrists for intensive therapy to be a part of every day living, helping patients to use their time constructively becomes a serious problem.

Even in a hospital where intensive work with a psychotherapist is the principal treatment, there are still many hours of the day to be spent in just living. Often, time is spent aimlessly or in a desultory fashion. People who are severely disturbed emotionally are often so pre-occupied with thoughts of their own problems that they have little energy left for concern about the place in which they are living, other people who are sharing their environment, or what is going on in the way of activity.

Any activity that requires the amount of concentration considered usual in the average group outside of the hospital, is possible for only a small number of patients. Games or sports require the element of competition. Again, only small groups can tolerate organized team play, the rigid limits of rules, and the possibility of defeat. Books furnish a retreat for a few, but not for the vast majority.

When the dance leader enters the ward where the patients who have recently entered the hospital are living, she will find the majority of people either sitting, walking about restlessly or writing at a table separate from the group. Two or three may be facing the television, perhaps watching, although with little apparent response to what they are seeing. One or two may be playing a card game with a student nurse or possibly talking with her. There will be little feeling of group interest.

When the phonograph and records arrive with the dance leader, some people will show an interest. Someone will set up the phonograph; someone else will examine the pile of records to see if there is anything that interests them; someone else will begin to dance alone as the music is heard.

The first goal of the leader in this situation is to break through the isolation of individual patients, with movement, and help them to be able to accept another person without fear, if only for a few minutes at a time. This can be done only by accepting the way in which the patient is moving and by withdrawing when the patient has had this close a contact as long as he can tolerate it for that time. She begins to move with the patient who has started to dance as the music was first heard. Perhaps the leader will be accepted; perhaps, on this first contact, she will not be. Now others will be beginning to move. Someone will accept the leader but only if she can move in the rhythm and the manner of the patient. If a dance either lacks spontaneity, or for one reason or another she must dance in her own style, nothing will happen in making a relationship. Perhaps the patient will merely ignore her, perhaps stop dancing or perhaps show intense anger.

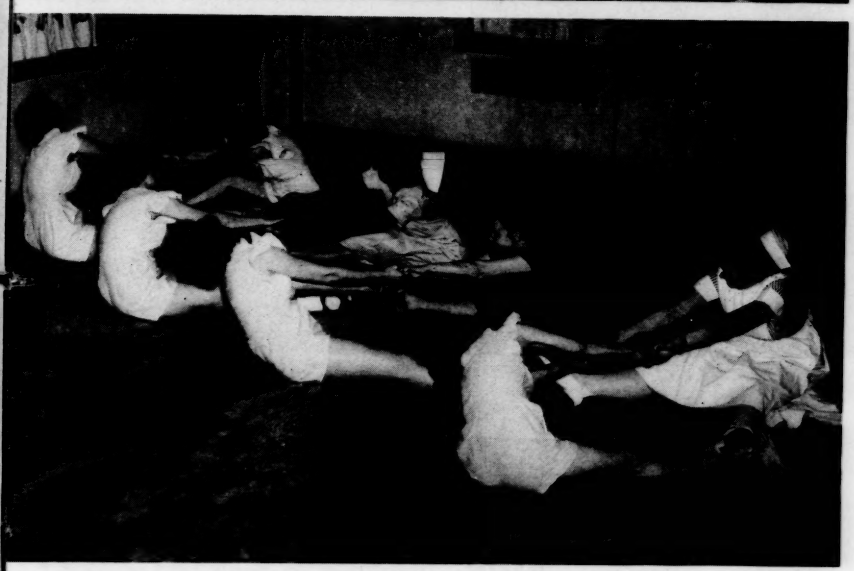
At one session, a young student who danced well in her own style, was unable to accept a very exciting dance by a disturbed patient who was using a polka rhythm to express some intense feelings. The patient pulled away from her, rapidly ran across the room, ripped the record from the phonograph, continued her run until she was in a far corner of the room, sat looking sadly at the record, and then smashed it across her knee. Her dance had been destroyed and she found it impossible to return to the dancing at that session.

If the student had been able to adapt her dance action to that of the patient, she would have begun a relationship that could have cut through the isolation, at least temporarily. Often a patient who has been accepted in her own dance movements can then join a group activity in dance which is more usual in form. Often, conversation will develop in the group and speech will accompany the body action. When this happens, the group is usually moving in a circular formation with simple actions that are basic in form.

It is essential in sessions with the very isolated patients for the leader to be aware when they are expressing emotions of importance. This is equally true when people who are convalescent are working in a group on dance compositions. As in any group working on creative dance, it is vital that the leader not dominate the group with an insistence upon her own style. If the technical structure is so rigid

Dance therapist Marian Chace (in dark costume) and assistants lead a group of patients at St. Elizabeth's Hospital, Washington, D.C.

Photos courtesy St. Elizabeth's Hospital



that attention is focused totally on the learning of technical skills within a very close limit, a great deal may be achieved in this area, but with a dearth of spontaneity on the part of the students. In the hospital setting and as a part of the whole program for the patient, it is even more essential that attention be placed on the movements of the individual members of the group — and these be encouraged, especially in the hospital setting where rhythmic action is being used as a tool for patients to accept one another. Nothing will happen within the group if the leader is concerned, either totally or in a large measure, with the dance action as such, and if she dominates the group with her own style of movement. Only through constant awareness of the changes in movement by the various individuals may this be achieved.

The passing of leadership in types of movement from one patient to another is one necessary part of achieving this goal. This can be accomplished without words but by movement alone. The leader adapts her action to that of one of the patients who is doing a dance of her own. When the group follows, the new leader will show great pride in her whole posture. She is doing, for the moment, something that is acceptable to others, rather than something which she feels is unacceptable.

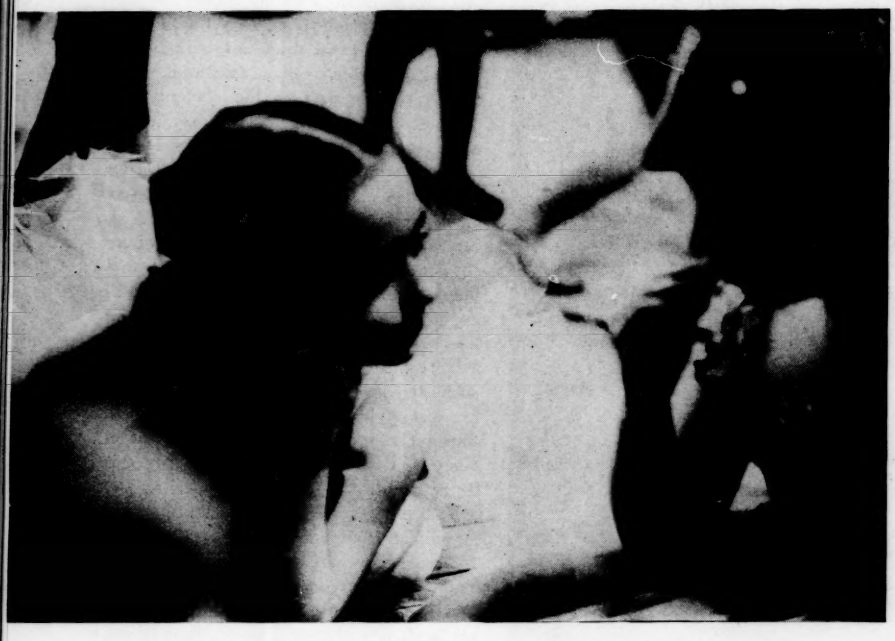
Another value of dance and perhaps one of the most important, is that of furnishing a tool to the patient to become aware of himself as an entity. Any dancer is conscious of an added awareness of himself as he moves freely and with his coordination as keen as possible at a given moment. Imagine how much more satisfying this can be to a person who is apt to feel his body inept, lethargic, or even unable to be moved about.

One young woman with stooped shoulders and a dragging step as she entered the dance room, began participating

(continued on page 58)

A CHILD'S ROMANCE

PHOTOS BY CLAUDE BEAUMONT

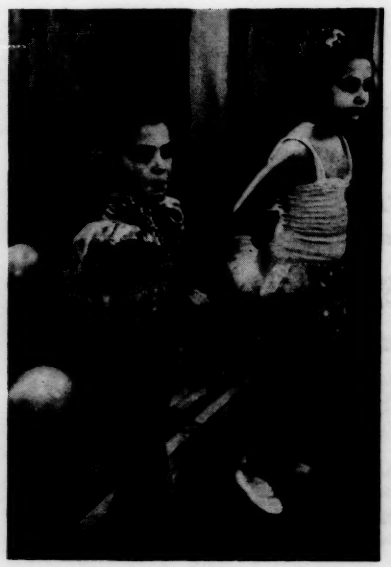


This is a bitter tale: the story of a broken romance. It took place one day this past February at a party given by well-known ballet dancers Nina Stroganova and Vladimir Dokoudovsky for their eight-year old daughter, Ludmilla Dokoudovsky. A fervent balletomane, Ludmilla studies at Ballet Arts in Carnegie Hall. She attends school at the Ecole Francaise du Saint-Esprit. Colleagues from both schools were invited to the party, which was held at the Ballet Arts studio. Everybody was asked to be in costume, preferably related to theatre or the dance.

Above: The hostess, Ludmilla Dokoudovsky, greeted her guests with interest.

Near right: Young David Minton, 8½, who is in Ludmilla's class at the Ecole Francaise, was generally considered by everyone, including Ludmilla, as her boyfriend. He came to the party as a Russian aristocrat, bedecked with monocle and plenty of medals.

Far right: Nine-year old Nick Previti, grandson of Carnegie Hall's ex-carpenter, and a talented member of the hostess' ballet class, is handsome and shy — Amy Greenfield, in brief tutu, stands behind.



Above left: The party was a merry one. Donna Garrett and Lada Lazarow, in the foreground, were among the happy guests.

Above right: David, a little awkward but game, led Ludmilla through some ballroom dance endeavors.

Left: Five-year old Michel Fokine, namesake and grandson of the famous choreographer, came as a pistol-shooting cowboy.

Right: Esther Klein, pale-faced and patchy, was a clown.

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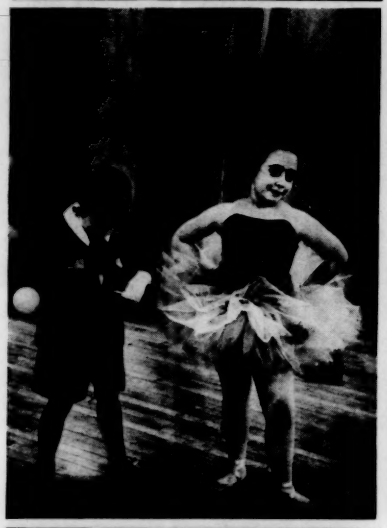
A Child's Romance



But then came trouble. Ludmilla's costume, an exact red and pink copy of the one her mother wears for the "Don Quixote Pas de Deux," was much admired by dance enthusiasts . . .

Left: Jean Zipser, granddaughter of Publisher Rudolf Orthwine, admired the fluffy skirt . . . David, who knows and cares little about ballet, was jealous of the attention given to Ludmilla's costume and he began to taunt her. Finally, he indulged in the unforgiveable prank of snapping the elastic shoulder straps of her beloved costume.

Above: Nick, witness of the scene, was astounded. Elfin Susan Wilson avoided the embarrassing situation.

Above: The result — Nick and Ludmilla talked "ballet talk" as they danced together, heartless and happy.

At right: David was left alone, all alone. As Ludmilla explains it now, "David was my boyfriend, but not any more."

THE END

photo courtesy of the London "Star"

THE U. S. AND THE RICHARDSON CUP COMPETITION

For the first time in history, we enter an international ballroom contest

The English ballroom dancing competitions have been in existence for many years. Our British cousins have always been more dance-minded than have we in the U.S., at least in the sense that they continue taking lessons long after Mr. Average American, and in the great public interest they show in ballroom contests.

Probably the most important of these contests, and certainly the best known, are those sponsored by the *London Star*. One of England's largest daily papers, the *Star* bears the same relationship to the competitions it runs (now in its 32nd year) as does the *New York Daily News* to the Harvest Moon Ball contests, although in details they differ considerably.

I believe many of DANCE Magazine's readers remember my father, Oscar Duryea, who was known here in America as "the grand old man of dancing," and who was still actively teaching after celebrating his 81st birthday. In England there is Philip J. S. Richardson, Editor of England's *Dancing Times*, Chairman of the London Official Board of Ballroom Dancing (final authority on all matters pertaining to English ballroom dancing), Chairman of the International Committee of Ballroom Dance, etc. He has done so much in so many ways for dancing and dancers—and has just now celebrated his 81st birthday.

With the wish to honor this great gentleman, who so richly deserves it, England's dance enthusiasts cast about for some suitable means of doing so—and thus the idea for the Richardson Cup Competition was born, with the hope that it would eventually become to the dance world what the Davis Cup tournament is to tennis.

How did the U.S. get into the picture? That is a story in itself. The organizers of the *Star* Ballroom Championships had long hoped to have American participants. Having a new cup up for competition seemed the logical time to work for the inclusion of a team from the U.S.

Mr. Leonard Etheridge, organiser of the *Star* Ballroom Championships, which now includes the Richardson Cup Competition, approached several Americans of importance in the dance world, including DANCE Magazine's publisher, Rudolf Orthwine when he was in London last summer. He also spoke with Mrs. Helen Wicks Reid, prominent dance teacher of Port Washington, Long Island, who has lived in London and has many close friendships with leading figures in the English dance world. Mrs. Reid was an ideal person to make the initial *liaison* since her knowledge of the British ballroom techniques and procedures plus her personal contact with persons involved made her knowledgeable and intensely interested.

There were three chief considerations in effecting American participation: 1) the necessity of a place in which to hold the preliminaries; 2) as many means as possible for disseminating the knowledge that such a contest was open to American dancers; and 3) financial backing with which to get the chosen couples to England and back home again. Mrs. Reid approached Jack Petrill, the forceful director of the Arcadia—known as the "Million Dollar Ballroom"—which is located in the heart of New York City, at Broadway and 53rd Street. The Arcadia is not only an ideal spot for dancing, but in addition, Mr. Petrill, an experienced organizer, is also the chairman of the Promotion Committee of the Ballroom Operators of America. This meant that he could have immediate contact with some five hundred ballroom operators throughout the country, as well as with the more than ten thousand weekly patrons of the Arcadia.

Mr. Petrill was immediately receptive to the whole idea. He went to work with a will, and proceeded in the formation of a national championship contest, the winners of which were to comprise the U.S. team to compete for the Richardson Cup. This incidentally, parallels the English procedure, wherein the couples are chosen by contests in English ballrooms —many of which are called Palais. In the program magazine for the *Star* competitions, the names of competing couples are followed by "Qualified at Hammersmith Palais" or "Wimbledon Palais" or "Savoy Ballroom" or "Empress Hall," etc.

It took several months for details to be definitely worked out. The initial public announcement was made in the February '56 issue of DANCE Magazine. The ball started to roll with break-neck speed. Preliminaries, semi-finals and finals were held at Arcadia on March 23, 24 and 25. The results: Mildred Grmek and Jack Kelly, first place winners; Ruth Evans and Michael Russo, second place. (Note of interest: the Grmek-Kelly couple had been coached by the Evans-Russo duo.)

On April 13th the winners embarked for the London contest, which was to take place on April 16th. With them were Mr. and Mrs. Reid, acting as team managers.

Competitive dancing in England differs greatly from that which is seen here in the U.S., and our American team was prepared for the fact that they, as the first entries from the U.S., might not place too highly. And they did not. The 1956 Richardson Cup winners were: England, #1; Ireland, #2; and Canada, #3. But, while the American team did not score, its dancing was considered very attractive, and wherever they went were accorded a most enthusiastic welcome. The fact that there was a U.S. team provoked much warm and friendly interest.

Reporters and autograph hunters followed them everywhere—they were even recognized on the streets (from their newspaper pictures) and stopped with requests for their autographs. They were lavishly entertained—luncheons, dinners, cocktail parties and balls. At most of the festivities, they had the opportunity of getting acquainted with contestants from other countries (Australia, Canada, Holland, Ireland, South Africa, Germany, France, Norway) on a friendly basis, as well as with their English hosts.

(continued on page 74)

BY DOROTHEA DURYEA OHL

At right: The American participants, accompanied by Mr. and Mrs. Howard Reid (waving), leaving for London on April 13. Below them, left to right, Mildred Grmek, Jack Kelly, Ruth Evans and Michael Russo, winners of the National Competitions conducted by N.Y.C.'s Arcadia Ballroom.
Opposite page: Empress Hall, London, scene of the Richardson Cup Competitions, April 16, 1956.

(For more on Richardson Cup, see London Datelines, p. 6).

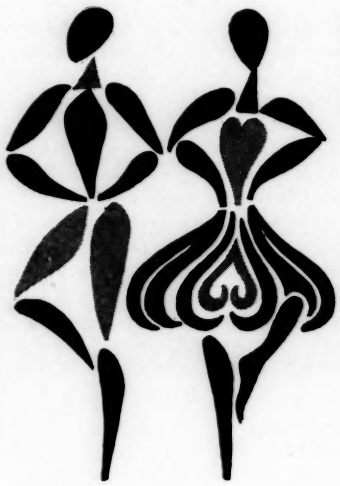
WHAT'S IN A NAME?

BY MARY ANN HERMAN
of Folk Dance House, N. Y. C.

Names of dances can be stumbling blocks to many a folk dance researcher unless he knows about the old custom prevalent in many countries of naming a dance after some famous city, person, country or historical event that may have nothing at all to do with the nationality of the dance. For example, one would naturally assume that the *French Reel* was a French dance; or *Old Berlin* a German one; or *Napoleon,* French. But all are Danish dances.

The *Rumunsko Kolo* (Romanian Circle) is Serbian; *Mexican Waltz* is American; *Swedish Masquerade* is Danish; the *Russian Sher* is an old Jewish dance. And the *Pas d'Espan,* almost always called Spanish by novice folk dancers, is an old Russian dance.

A folk dance such as *Windmueller* appears time and time again in dance programs as a dance from Holland, because one assumes anything with a windmill in it is from the Netherlands. Actually, there are windmills in other parts of the world, and so it is no surprise to find that the *Windmueller* is a popular folk dance in both Germany and Sweden, in slightly different forms. The Lithuanian dance *Klumpakojis* is often translated as "wooden shoes" and thereby is also assumed to be from Holland. A better translation would be "wooden-footed" or "heavy-footed," and even if it were "wooden shoes," such footgear is also found in other parts of the world.



Hope Hawthorne

In the United States, since the advent of television, an error in a dance title can cause wide confusion. Take two popular Mexican dances, *La Raspa,* a very simple dance, and the *Jarabe Tapatio* (sometimes called the *Mexican Hat Dance),* an extremely complicated dance. Some time ago a popular American jazz orchestra recorded *La Raspa* and titled it *Mexican Hat Dance.* Soon after, dance schools began to do *La Raspa* on television and also called it *Mexican Hat Dance.*

As a result, dancers and teachers who ordered music, records or dance directions from publishers for the *Mexican Hat Dance* were surprised to get *Jarabe Tapatio (Mexican Hat Dance)* instead of *La Raspa.* The situation has at times provoked some mirth on the part of Mexicans who have raised quizzical eyebrows on seeing a stage or television program produce *La Raspa* under the title of *Mexican Hat Dance.* Since the *Mexican Hat Dance* is considered the national dance of Mexico, and *La Raspa* is actually a sort of novelty with no tradition behind it, one can understand why this situation might provoke an international incident! *(cont. on p. 57)*

Third in a series of YOUNG DANCER "STORIES OF THE BALLET" *by* REGINA WOODY, *illustrated by* ARLINE THOMSON

PETROUCHKA

Music by Igor Stravinsky
Choreography by Michel Fokine
Book by Stravinsky and Alexandre Benois
Scenery and costumes by Alexandre Benois
First presented Diaghilev's Ballet Russes
Theatre du Chatelet June 13, 1911

Petrouchka is one of the great ballets of all time. In his autobiography Igor Stravinsky writes: "Before tackling *Sacre du Printemps*. . . I wanted to refresh myself by composing an orchestra piece in which the piano would play the most important part . . . a sort of *Konzerstück*. In composing the music, I had in mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios. The orchestra in turn retaliates with menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet . . . I struggled for hours . . . to find a title that would express in a word the character of my music and, consequently the personality of this creature. One day I leapt for joy. I had found my title—Petrouchka, the immortal and unhappy hero of every fair in all countries."

(over)

Knowing how *Petrouchka* came to be written will help you understand and enjoy the ballet. After all, Petrouchka is the little man, the fall guy at whom everyone laughs, but who turns up puckishly for one last laugh himself—after his death!

Michel Fokine's choreography for Petrouchka is as new and exciting today as it was in 1911. Serge Diaghilev produced it then and Vaslav Nijinsky, Tamara Karsavina and Enrico Cecchetti and Alexander Orlov danced in its premiere. Is it any wonder that it was a brilliant success from its beginning?

The story is as simple or as complex as you are yourself. On a superficial level it is the story of three puppets: Petrouchka, the Ballerina and a Moor who tell the story of a pretty girl with two suitors. The Moor wins the Ballerina. Poor Petrouchka turns back into a straw doll, but then his ghost appears again for one brief, important moment and he shakes his fist at the world.

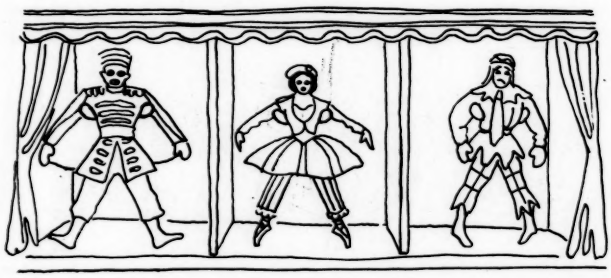
In 1911 Madame Zanfretta, my wise Italian ballet mistress, sent all of us students to see *Petrouchka*. The following day, instead of the usual *barre* work she told us to sit down and give an account of what we had seen. She listened carefully as we spoke of the wonderful jumps Nijinsky had done, of the freshness and beauty of the lovely Karsavina, of the marvelous mime of Cecchetti, the amusing dancing of Orlov and the splendidly varied choreography of Fokine. When we had finished our paean of praise she shook her head and said, "This has been too subtle for you. Now when I saw this ballet in Paris a few months ago I felt that it was the story of all dancers whose talents remained locked up inside themselves, just as Petrouchka's soul was imprisoned in his straw body. Even with talent, dancers cannot always communicate their feelings to an audience, but unless you can, your audience is apathetic and no matter how good you are technically your dancing is of little importance. If your talent is not strong enough to break through your puppet body (your technique) you will never be a great dancer." She said a great deal more, but I never forgot her version of Petrouchka, the puppet who tries forever to reach for love.

It doesn't much matter whether you think of Petrouchka as a mischievous piano scattering notes every which way to impede the orchestra, as a sad, clumsy puppet loving in vain, or the groping genius of a dancer trying to reach an audience, you will find the ballet a moving experience. The music dances as eagerly and pictorially as the dancers do on stage. The choreography, fresh and vivid, sometimes seems to mock the classic ballet. Petrouchka bounds about like a young mountain goat, the Ballerina minces preciously on *pointe* while the Moor is a barbarously savage hero as different from the usual *danseur noble* as he can well be and still dance.

The setting is old Russia on an Easter Fete day. Everyone and his wife, including nursemaids, coachmen and a dancing bear are out enjoying themselves. As the curtain rises, two dancers are doing acrobatic *pirouettes* in open competition to the applause of the crowd. Center stage are three puppets, the Moor, the Ballerina and Petrouchka, each in his curtained niche. We see them dance on command of the Charlatan, their owner. Later we see them in their dressing rooms backstage as they rest between shows. Petrouchka lives in a dingy, box-like cell while the Moor has a magnificently furnished abode. Into Petrouchka's room comes the little Ballerina for a few moments' chat. In his delight at her presence, Petrouchka leaps so high for sheer joy that he terrifies her by his very delight and exuberance. With a gentle gesture of disdain, she hurries away in alarm to visit the Moor.

She finds him lying on his back on a luxurious couch playing with a coconut, alternately tossing it in the air as a plaything and getting down on his knees to do it homage. The Moor makes rough love to his pretty visitor and dances with her. A waving hand through the doorway warns that Petrouchka is coming to her rescue. He dashes in, bent on saving her from the boorish Moor, but the Ballerina who has been enjoying his caresses is displeased. The Moor assaults Petrouchka, and bounds after him onto the stage amidst a brilliant pageant of dances by nursemaids, coachmen, etc. He catches him and hacks Petrouchka to death with a shining curved sword. The crowd is terrified and sends for the police.

Now the Charlatan appears. Annoyed at the disturbance, he picks up the puppet and shakes it, proving to everyone that it was only a thing made of rag and straw. The crowd shrugs in surprise and filters away embarrassed. It is growing dark, the stage is lonely and quiet. While the Charlatan stands, holding the dangling puppet, a light shining high up above the house tops catches his eye—and there is Petrouchka's ghostly spirit shaking its fist angrily at him and the whole world which would not believe him to be a real person. On earth Petrouchka was but a straw man; in death he became immortal.



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18th Century Isadora

(continued from page 30)

candles at the front of the stage which served as footlights, so she devised a machine which would hold 80 wax candles, and which, placed in the wings, out of sight of the audience, would illuminate one side of the stage only, casting interesting shadows on the other.

While travelling from Finland to Sweden by boat, in 1812, Henriette met the famous Madame de Stael. A severe storm caused the captain of the little ship to seek temporary refuge in the harbor of a small island in the Baltic Sea. Here Henriette diverted her stranded fellow-passengers with an improvised performance, and later Madame de Stael wrote that "one person, through the power of her imagination, made me see the pictures and statues of glorious Rome in the midst of the ice of the North."

Carl von Holtei declared that "her Madonnas were worthy of Rafael," Schiller dedicated a poem to her, Wilhelm Grimm of the beloved *Grimm's Fairy Tales* composed a whimsical fairy tale in verse for her, and Goethe wrote in her album:

"To the dear, incomparable, feminine
Proteus Henriette Hendel-Schütz
with thanks for very beautiful, only
too short hours."

Until the end of her life Henriette continued to use the name of her favorite husband, Dr. Hendel, although she often combined it with that of Professor Schütz. In 1809 the ambitious professor had arranged for the publication of a large volume of engravings of his wife, by Joseph Nicolaus Peroux, in Frankfurt. In 1815 he published an extensive collection of tributes to her by distinguished poets, critics and artists. Nevertheless, the frustration of his own career made him increasingly resentful and jealous of her success, and he finally became openly and unbearably hostile. He was on opportunist, and a mercenary one; Henriette was idealistic and sincere in her dedication to art. She was relieved when the University of Halle reopened, in 1818, and he was able to resume his professorial duties. She continued her independent career for two more years, terminating it with a guest engagement in Leipzig, in 1820. Ten years later she finally divorced Dr. Schütz. She was to make one final theatrical appearance in 1836, at the ducal court of Stargard, in Pommerania, where she was living at that time.

Already forgotten, the great actress and mime was sharply recalled to mind

by a startling painting exhibited soon after this brief return to the stage. It showed her seated, in a simple dress, while in the background the veil of Mary Stuart, the helmet of Joan of Arc, the crown of Queen Isabella and other accessories of her theatrical career were shown covered with a huge, dusty spider web.

Strangely enough, Henriette's hopes for the future had been concentrated, not in any of her own sixteen children, but in her stepdaughter Thekla Schütz, the professor's daughter by an earlier marriage. Especially promising as a dancer, Thekla had studied under Galeotti while Henriette was performing in Copenhagen, and the noted ballet master of the Royal Theatre had offered to train her for nothing. Unfortunately this was impossible; Henriette needed her, for it was Thekla who appeared as Ismael in her study of Hagar, and as the last dying child in *Niobe*. Henriette seemed destined for tragedy in every personal relationship, for this talented girl died of scarlet fever before she was twenty.

Lillian Moore Collection

Henrietta Hendel

In her retirement, Henriette turned to teaching. Again anticipating Isadora, she dressed her pupils in Greek tunics. She taught them speech, singing and declamation as well as dancing, and rehearsed with them endlessly, trying without success to transmit one spark of her own genius, so that her ideas might live. She died at seventy-seven, on March 4, 1849, in the little town of Coslin, where during her last years she made her home with a married daughter, Sappho Bensemann. A troupe of wandering actors—like those she had known in her childhood—escorted her to her grave, singing an elegy from *Romeo and Juliette*.

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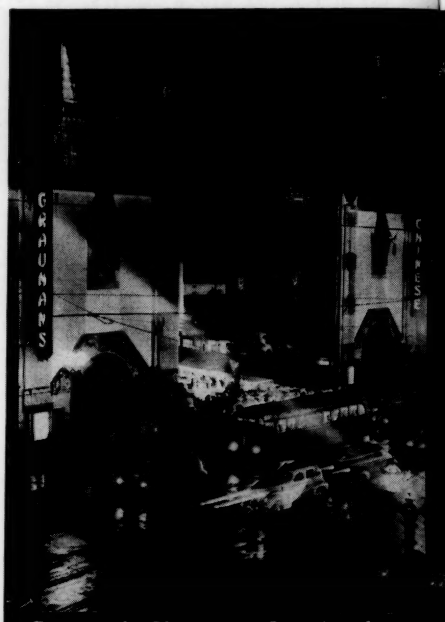

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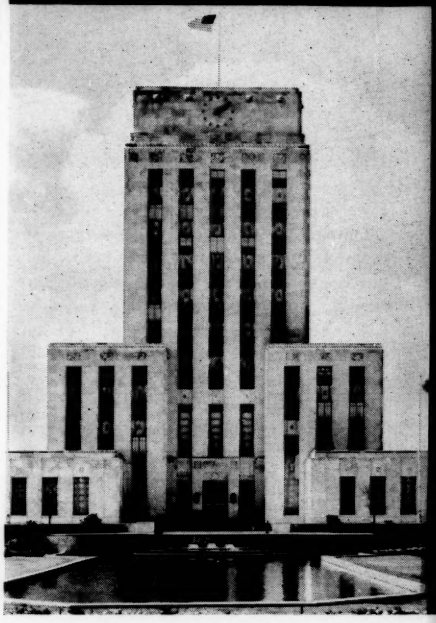

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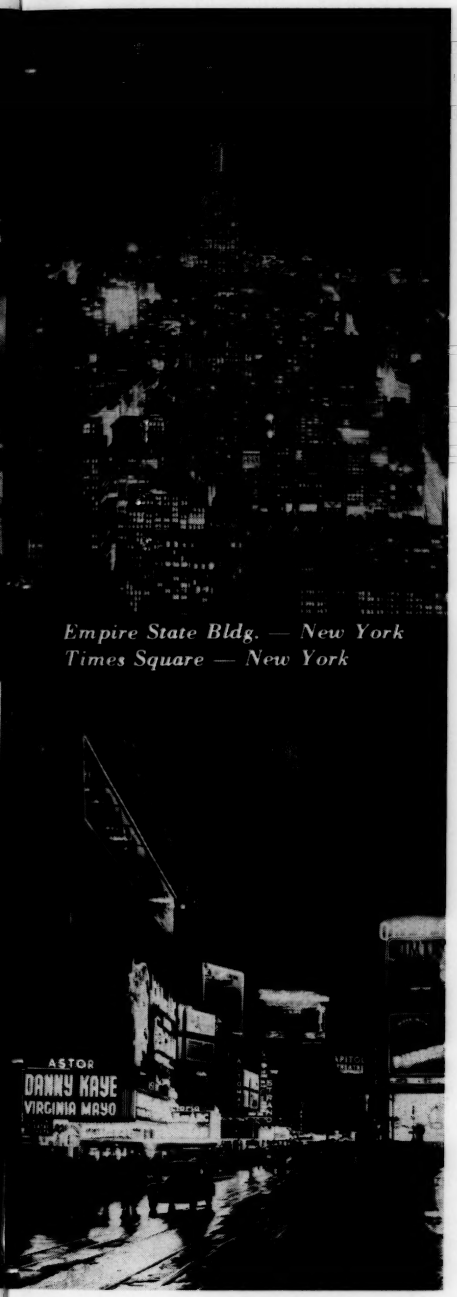

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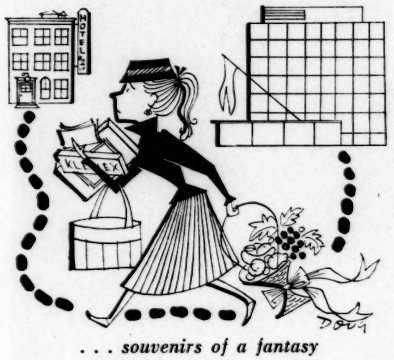

. . . souvenirs of a fantasy

The behind-the-scenes viewpoint

BY E.S.P.

The fact that April 1st also happened to be Easter didn't fool anyone. Members of the New York City Ballet met at Grand Central's Information Booth at 3 p.m. to take the train to Chicago for a three-week season of *The Nutcracker*. And most of us had the dull feeling that the joke was on us.

We calmly invaded the train, the old troupers settling themselves with cosmopolitan ease as they prepared for a journey to which, it must be admitted, they did not look forward with great enthusiasm. (Constant changes of program ordinarily gives much stimulation to the dancers in a company, but the prospect of eight performances a week of the same ballet is less exciting, especially when it is to be followed by an extended layoff!) There were two or three shining faces, owned by brand-new additions to the group, who flittered about with no apparent purpose, but with considerable exhilaration over the proximity of a first tour. These were trailed by anxious-looking relatives who heaped injunctions, *bonbons* and good-byes upon them.

On the train the Company began to amuse itself. A variety of impromptu entertainments emerged, including a picnic *(con vino)*, a horse-naming contest, a game of chess and one of cards. In one of the compartments, four or five dancers were studiously engaged in taking the college entrance test which had appeared in the *New York Times* magazine section that week. This same group later took a "Happiness Test," which consisted of forty questions. Screams of laughter greeted queries like, "Are you often depressed?" and "Do you often over-eat?"

After a while, books, knitting and conversation gained ground. The literature ran from science fiction to Roman history. Books were swapped, food was pulled out, people visited neighboring compartments. Little by little, the lights went out and most of us tried to get some sleep.

The first few days in Chicago kept everyone too busy to be bored. We settled into backstage quickly, despite the fact that major plumbing and construction repairs were being carried on. We kept outposts at the doors and windows of the dressing rooms to warn us of overalled workmen who seemed to be in the habit of invading those rooms lugging huge pipes. The men outside the windows were a little harder to keep track of. They would appear suddenly, like apparitions, eyes peering through the windows directly behind those who had made the mistake of choosing day-lit sections of the dressing table.

During dress rehearsal we met the children who were to be our co-workers in the cast. Slowly they became sorted in our minds into Polichinelles, Hoops, Angels and Toy Soldiers. New mothers waited in the halls and dressing rooms. The noise and excitement of the children, well behaved though they were, was in sharp contrast with the Company's more professional attitude.

Opening night earned us kudos from audience and critics. The second night a strange odor pervaded the dressing rooms —a pungent mixture of Ben-Gay, anti-phlogistine rub and oil of wintergreen. Mr. Balanchine had given his first class of the season that morning, and sore muscles had developed by evening. As the week wore on and morning classes continued, anti-phlogistine won a victory and became the popular favorite.

For about four days the performances went beautifully. Then the strain of renewing enthusiasm for the same ballet night after night began to tell in tiny little ways. We are all well aware that the audience, which has paid good money for its seats, must be rewarded with fresh, spontaneous performances, and we tried hard to keep from getting in a rut. Most of us began to get involved in projects. Again the knitting, sewing and circulating library appeared. Una Kai, Ede Bosak, Janet Mitoff had brought their sewing machines; Barbara Milberg was making costume jewelry; Roy Tobias kept up with his guitar; Janice Cohen practiced the piano; Janice Roman and Virginia Rich knit; Irene Larsson even made a

. . . the stage was crammed

Thousands of youngsters turn out for "Nutcracker" auditions

BY ANN BARZEL

little headway on a sweater she started last summer.

Two imaginative dancers, un-named, attempted to invoke a vacation-like atmosphere by moving to a very *chic* hotel. After one night and some serious financial calculation, they moved back to the more dismal, more convenient theatre hotel, carrying with them the basket of fruit (compliments of the management), Kleenex from the bathroom, matches from the night table and some stationery as a souvenir of their short-lived vacation.

The four or five birthdays which fell between April and May were celebrated mightily with huge cakes. Mr. B. and Tanny swelled the coffers of the local movie houses, a different one every night. Leon Barzin was a regular visitor at Chicago's famous Art Institute. Driven to the ultimate in desperation, seven girls picked up their scissors and cut bangs. (Allegra Kent went from pigtails to bob in one jump.) But whatever the diversions or the projects, they were apparently successful, for the performances were lively and spontaneous, at least we think so.

By the end of the engagement, conversations centered on how and where each of us would be spending the next three months. The company would be scattered over the whole United States. And the next time we take off together, in mid-August, it will be aboard a strato-cruiser heading for Europe and points unknown.

THE END

When New York City Ballet announced there would be auditions in Chicago for the children who would appear there in the 3-week engagement of Balanchine's *The Nutcracker*, 3000 mothers had visions of their baby ballerinas stepping into Maria Tallchief's slippers.

The bulletin sent to dance schools made clear that children must have had at least elementary ballet training, and not be shy. As applications began pouring in from a radius of 75 miles, a request was made that the hundreds of interested suburbanites stay away from the audition. The Opera House management had negotiated only with the Chicago Board of Education for permission for the youngsters to appear nightly. The suburbanites were very unhappy.

On audition day hundreds of children converged at the Chicago Opera House hours before the appointed time. There were enough accompanying parents and teachers to fill the entire main floor of the immense theatre.

By four o'clock the stage was crammed with several thousand 9 to 12 year olds. N.Y.C. Ballet mistress Vida Brown took them in groups of eight or ten, and had each group dance the same *enchainement: échappeé sauté* to 2nd position; *sauté* back to 5th position; two *changements* and two *passé-relevés*. The children who showed good placement, style, vivacity and seemed the right type and size were selected for further weeding out.

Hours went by. The children quietly awaited their turns. Remembering how much noise a schoolyard full; a schoolroom full; a living room half-full of children makes, it was a demonstration of the discipline the dance instills and exacts to see the orderliness of these youngsters who waited politely for hours to get a turn to dance the few steps. And Miss Brown was wonderfully fair and patient as she gave each applicant a chance.

Some of the youngsters were impossible. Hundreds showed talent and good training. Among the 3000 there were some thirty boys.

As the evening wore on, some parents brought in sandwiches for their young, and a few trickled homeward. But the majority remained, waiting patiently for the announcement of results. At 9:30 p.m. the accepted group was called up again. Only those whom the costumes fit were retained.

Then Miss Brown looked over some four hundred 13 to 16 year olds who were aspiring to be the eight angels in the 2nd Act. This went on until 11:30 p.m.

No one felt particularly disgruntled. After all, the unsuccessful applicants numbered 2950, and no one can feel discriminated against in such numbers. The chosen 50 were rehearsed for two weeks and appeared in *The Nutcracker*, dancing the simple, tasteful Balanchine choreography with charm and poise.

THE END

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Folk Dance Series

(continued from page 46)

We may as well put in directions for *La Raspa* while we're talking about it. In its simplest form it consists of partners facing each other, holding two hands. Both do 3 cutting steps, thrusting forward first the R foot; the L; the R, and pause. Repeat with the L foot; the R; the L; and pause. Repeat all. Then clap own hands and hook right elbows and skip clockwise; clap, hook left elbows and skip counter-clockwise. Variations consist of holding only one hand for first part. Or you can substitute a ballroom position polka around the room for the second part. Incidentally, not all of the *La Raspa* records are evenly phrased; it is well to listen to the whole disc before making a selection.

Speaking of dance titles, the folk dancer has a fascinating time with them. It sometimes innocently produces quite an interesting story when they appear on a program in an order such as this one:

1. *Somebody Waiting*
2. *My Name's Suzie*
3. *Johnny O'Brown*
4. *Come My Love*
5. *At the Inn*
6. *Maid Peeped Out*
7. *Miss Nancy Frowns*
8. *The Long Chase*
9. *Maggie in the Woods*
10. *My Man is in the Hay*
11. *Nobody's Business*
12. *Little Man in a Fix*
13. *Haste to the Wedding*
14. *The Triumph*
15. *Family Waltz*

Can you guess the nationality of the above dances? 1, 2, 3, 4, 9, 11 are American; 5 and 10 are German; 6 and 14 are English; 7 and 8 are Scottish; 12 is Danish, 13 is Irish and 15 is Swedish.

The folk dancer finds himself becoming a linguist whether he likes it or not, as most of the time the dances he does are listed by their titles in the original language. He not only learns languages through the translations of these titles, but can very readily roll around his tongue such titles as *Srpkinja* (a Serbian dance); *Jamaja Labajalg* (an Estonian dance); *Drmes* (a Croation dance); *Pfingstfreitag in der Probstei* (a German dance).

By the way, if there is any interest, we can try to add a question-answer section to this series on folk dancing . . . not that we know all the answers, but maybe we can steer you to someone who does if we don't. *THE END*

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Dance Therapy

(continued from page 39)

vaguely in the relaxing exercises of the group. Suddenly, as she stretched lackadaisically upward, her whole manner changed. She suddenly began moving with energy and her face relaxed. She stated with excitement, "I can feel myself. Now I can be with the rest of you."

Another young woman was pushing in a swinging motion with the dance leader who was exerting very little energy. The patient said, "Please push harder. You feel as though you aren't there." As the dance therapist began to push with energy and accepted strong pushes from the patient, her face lighted up and she smiled as she said, "Now I can feel you. You are there and I am here." It might not seem important to know this — it is an everyday experience for most people. But to people who are uncertain about everything, nothing at that moment could be more important.

Each activity in the hospitalization of a mental patient is of help as one facet in the whole program for his recovery and rehabilitation. Rhythmic action in a group situation helps him to express feelings in action patterns in an acceptable way and in an activity where he can feel that he has something to contribute at a time when this is rarely true. Dance is an adjunctive therapy. It is useful in the broad picture of a full program. No patient could be cured by dance. However, when it is important to find every possible means for helping a mental patient to be self aware, gain confidence, self-respect, and initiative, to learn to accept himself and other people, dance can be a very useful tool.

The training of a dancer who is interested in using the dance with hospitalized mental patients, should help her to use this medium as a tool for helping others to feel at ease with a group, form relationships on a non-verbal level, express emotions in movement terms, and begin to feel self-respect and acceptance of living. This means that in addition to dance background and personal spontaneity, a dance therapist needs study in group leadership, knowledge of behavior patterns, and treatment methods; plus supervised clinical experience in a hospital setting. With such training, a dancer can find a satisfying and rewarding use for her love of the dance in a new field that badly needs qualified people.

THE END

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Reviews *(continued from page 11)*

murderer) as in pungent images of city life. Tudor revived these images lovingly, although the ballet as a whole did not have the sweep one remembers from eleven years ago.

As the boy crouching and gnawing his knuckles, Hugh Laing did his usual sensitive acting job. But the real surprise was Rosella Hightower. The cool aplomb that one found unsatisfying in her classic portrayals made her ideal for the lascivious murder victim. She flung herself at the boy, with her long legs lashing out in sharp aggression, and she twined herself about him like a monumental figure of villainy. It was brilliant dance-acting.

Tudor's *Judgment of Paris* is as relentless in its images of depravity as *Undertow* is leisurely. Mr. Tudor and Hugh Laing as a besotted patron and wily waiter; and Lucia Chase, Agnes de Mille, and guest dancer Maria Karnilova as the three prostitutes, made it grimly humorous.

From her earlier, more sentimental days, Agnes de Mille revived her French court flirtation, *Tally-Ho*. The work was tenderly performed by guest artist Sono Osato as the young bride, and with quiet charm by Darrell Notara as her neglectful husband. In secondary roles, John Kriza was amusingly gross as the Prince, and Barbara Lloyd was lovable as the novice learning the lewd ways of the court under the tutelage of the Lady No Better Than She Should Be (portrayed by guest artist Muriel Bentley). But although *Tally-Ho* was still delightful in its restoration of period style, its sentimentality has worn a bit thin.

One of The Ballet Theatre's failings is that it allows so many different dancing styles, even among its featured performers. On the same evening one could see a danseur noble (Erik Bruhn) mellowed by late Eighteenth Century Classicism; a ballerina (Rosella Hightower) with the externalism of the late Nineteenth Century; and a dance-actress (Nora Kaye) with the intuitive approach of the Mid-Twientieth Century.

The sincerity of Erik Bruhn's craftsmanship is almost touching. His melting pliés, the drawn-togetherness of his legs at the end of a turn, the brisk lift of a knee, the serenity of his upper body, the "politesse" of his arms—all of these make one realize afresh just how exquisitely right the classic technique can be.

But Mr. Bruhn is not only a craftsman. He is a responsive human being. And he provides a different setting for each ballerina. With Nora Kaye in *Giselle* he

was solicitous and envelopping. With Rosella Hightower in *Theme and Variations* he was quietly stalwart. And in the *Black Swan Pas de Deux* he matched her relentless pacing with a drive of his own.

Rosella Hightower, back with The Ballet Theatre after several years with the de Cuevas Company, has been around French ballerinas too long. She has their tendency to strike poses and to break the musical line into sharply defined blocks that hit squarely on the beat.

This quality made her Swan Queen and her Giselle seem metallic. In both works she used her partner, not as a human being, but as a fixed point from which to unfold her personal portrayal.

When she was allowed the luxury of pure virtuosity, as in the *Black Swan Pas de Deux,* she was exciting. For she has phenomenal balance, brilliant legs, and the assurance of a tight rope walker.

Like all creative performers, Nora Kaye always surprises one anew. Because she approaches each role from deep intuition, the dynamic impulse is always absolutely right. Upon seeing the fevered histrionics of her Lizzie Borden, it would be hard to believe the delicacy of her Giselle. And it was not a calculated gestural delicacy, like that of Markova; it actually came from a different part of her nature.

Her Giselle has changed greatly over the years. Everything has been toned down and simplified. The result was a romantic concept in its most subtle sense

As Miss Kaye's dramatic facets have deepened, her technical command has also grown. The feeling of flight in her dancing of the Swan Queen, the clarity of her renversé turns in the second act of *Giselle,* were all sparkling details in the picture of a great artist at her peak.

In Lupe Serrano and Ruth Ann Koesun The Ballet Theatre has two more potential Giselles. Miss Serrano is like a joyous sprite as she soars through jetés and whirls about the stage with natural abandon. Her dancing is happy, confident, and tinged with fire.

Miss Koesun showed signs last year of maturing—of deepening in performing range from the soubrette to the lyric dancer. This flowering has continued, and she is ready for more challenging roles.

Barbara Lloyd's hummingbird fleetness was refreshing whenever she appeared. But she, too, needs new roles.

Sonia Arova has great authority, perhaps too much so as Myrtha in *Giselle.* But it is leavened by a glowing femininity that one sees all too rarely in ballet.

(continued on page 62)

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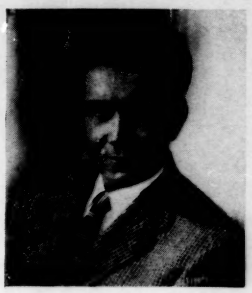

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Reviews *(continued from page 61)*

Scott Douglas is a careful, sincere dancer whose perfectionism occasionally makes him seem a little stilted. With guidance from a good artistic director, he would emerge very quickly into a first rank classic dancer.

Both interesting performers, John Kriza and Hugh Laing are now at the point in their careers where a careful overhauling of basic technique is needed. Their magnetism on stage is not always sufficient to carry them over the pitfalls of inaccurate balance and ragged phrasing.

The Ballet Theatre used three conductors, Jaime Leon, Joseph Levine, and Daniel Saidenberg. The dancers seemed specially to respond to the vigorous readings of Mr. Saidenberg.

The Coronet Dance Company
Henry Street Playhouse
April 7, 1956

Bill Ligon, director of the new Coronet Dance Company, ranged widely for his choreographic subject matter. He made dances about Icarus, a slum boy, a revival meeting, sorrow, barrenness, the wind and the country, and life-as-a-circus. But few of the ideas really glowed because Mr. Ligon seemed arbitrarily to have selected them, rather than discovering them within himself.

Most honest was *Ace*, a solo impression of a juvenile delinquent. But even here the swift outbursts of chip-on-the-shoulder movement were marred by Robert Schwartz's slick dancing.

Wind Spun Tale, with a young girl (Kitty Little) floating about the stage, arms wide, body free, also proved that Mr. Ligon is capable of the clean cut dance phrases that were only occasionally evident in his more extended works.

Choreographer Bob Shlay contributed three compositions. While his dances had the hard surface patina of Broadway, their use of jazz angularities and percussive bounce was often effective. In *Spring Was Young*, the jazz idiom mirrored four youngsters in adolescent flirtation.

In *Strong Are the Bonds*, a couple (Mr. Shlay and Kitty Little) created a mood of fierce separateness shadowed by strong mutual contact. In *Woman in Red*, Mr. Shlay was less successful in his use of jazz as the idiom of tragedy.

May O'Donnell and Dance Company
with The Brooklyn Philharmonia
Brooklyn Academy of Music
April 14, 1956

Of all composers, Bach is at once the most spirited and spiritual. And so he offers a dual challenge to dancers. They

are goaded by his lively counterpoint and impaled by the note of aspiration.

Latest devotee was May O'Donnell, whose *Illuminations* was composed to the Fifth Brandenburg Concerto. She succeeded admirably.

Although Miss O'Donnell's dance was concerned with the search for the "light that illumines life," it emphasized the structural aspects of the music. The first movement *(From the Book of Angels)* created a mounting architecture of bold phrases.

Miss O'Donnell provided the spiritual motif. With stiff arms and extending legs, she cut through the richly moving mass and knelt quietly as they coursed around her. Alone in the second section *(From the Book of Miracles)*, she expressed the sustained singing line of the music. The group returned to lift her like a statue in a religious procession and bear her off.

For the third movement *(From the Book of Innocence)* Miss O'Donnell was really in her creative element. She propelled her dancers in circles, in big repeated jumps, in forceful lifts that expressed youth, innocence, but a bit too much athleticism.

In fact, if one were to criticize Miss O'Donnell's approach to movement, it would be on the basis of athleticism. And in her attempt to fuse the frontality of classic dance with the intensity of modern dance, she has neglected the upper arm. Her dancers seemed stiff from the shoulder to the elbow.

The program also included a repeat of *Dance Concerto* (Bartok) whose philosophical overtones of conflict and resolution have deepened and clarified.

Miss O'Donnell's company is a pleasure. Although she makes gruelling technical demands upon them, they remain unstrained and simple. They received fine support from conductor Siegfried Landau.

Jose Limon and Dance Company
Juilliard Concert Hall
April 20, 21, 22, 1956

The José Limón Company sounded a steadfast note of affirmation in its brief spring season. For Mr. Limón the affirmation was spontaneous, welling up in his *Symphony for Strings* and in his new work, *Variations on a Theme.* In Doris Humphrey's new *Theatre Piece, No. 2* there was affirmation, too. But it was deliberate, sometimes contrived.

Theatre Piece, No. 2 traced man's progress from misty primal beginnings through the artificialities of ritual and theatre, and back to rootedness-in-nature.

(continued on page 64)

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It was a vast idea. And Miss Humphrey failed to give it a unified style.

Miss Humphrey stated her opening theme *(In the Beginning)* with sweep and conviction. Before luminous kite-like forms and an aqueous moon (designed by William Sherman), the dancers reached and strove.

Then came the first shift in style. Miss Humphrey devised a male ritual that looked as though it had been thought up by the designer of the Empire State Building. In a chrome-like atmosphere, the men hovered about their leader and tossed a slithery snake. It was difficult to tell whether the ritual was serious or in a mood of irony.

From the "moderne" of *Ritual* Miss Humphrey turned to "expressionism" and poked fun at the English drawing room comedy, grand opera, and mechanized modern dance. Most amusing were Lavina Nielsen's gross miming of the singer and Betty Jones' virtuosic body designs with an elastic circle. Pauline Koner and Lucas Hoving were out of their element as the verbose actors.

For her conclusion the choreographer relied upon the chintzy imagery of May Swenson's *Poem of Praise.* The company broke into jeté jumps and leaping circles framed by phrases like "Praise the sun. Praise the sound of roundness."

There was more stylistic integration in Otto Luening's accompanying "Electronic tape recorder and orchestra score." He came to grips with the values and restraints of mechanization and solved them imaginatively.

The premise in *Theatre Piece, No. 2* actually flowered in José Limón's *Variation on a Theme.* It was as though Mr. Limón had caught the romanticism inherent in Miss Humphrey's idea and expanded it in his own terms.

"To every thing there is a season," said the dance. And from an initial Medieval circle-of-life it sent forth shoots of birth and death and healing and building and silence and laughter and mourning and loving and warring and peace.

There was humility and a sense of the inevitable in Mr. Limón's opening solo. There was vivid contrast in the duet for Lavina Nielsen and Lucas Hoving. There was vigor in the work-dances for the men. And throughout, there was a feeling of growth, until at the end the entire group surged joyously.

Mr. Limón's dance concept was richly sustained by Pauline Lawrence's flowing

costumes and the tumbling score of Norman Dello Joio.

In the new works and in the repeat performance of his *Symphony for Strings*, Mr. Limón danced with great simplicity. And he elicited the same quality from his sensitive company.

Valerie Bettis and group
92nd Street "Y"
April 21, 1956

"It was all a long, long time ago, that century of the awkward heart and the hands quick as wings." So say the words in Valerie Bettis' *The Desperate Heart*. And the contrast in style between *The Desperate Heart* and Miss Bettis' latest work, *Circa '56*, did make the time span seem long.

Composed in 1943, *The Desperate Heart* mirrors the Valerie Bettis of that time—romantic, intense, searching. On this occasion Miss Bettis performed it with perhaps a shade less identification, but with affection and mature command.

The group work, *Circa '56* (to the Stravinsky Ebony Concerto) reflects the Valerie Bettis of today—dynamic, restless, intuitive, but lingering always on the surface. With circus overtones and charleston-like configurations, the dance commented on the busy futility of contemporary life. Its principal charm lay not in its idea, which was superficial, but in the movement quality.

For this concert, which was her first in about five years, Miss Bettis also revised and condensed her group work, *Domino Furioso*. The work, with glib words by John Malcolm Brinnin, was an extended "commedia dell'arte" satire on the search for identity. It was full of witticisms like "What is so ghoulish as being girlish," or "Immortal commonplace, the world's disguise." Miss Bettis recited the narration with flair, and she played Columbine's alter ego. There were sensitive solo-portraits for the principal characters. But the work could not rise above the "immortal commonplace" of its lines.

Miss Bettis assembled a highly individual and experienced company. Although we weren't too happy with her group works, we were delighted to see her dance again. Bernardo Segall was the excellent accompanist.

The Juilliard Dance Theatre
Juilliard Concert Hall
April 27, 28, 29, 1956

The poet Federico Garcia Lorca found himself crushed by New York City, with its "four columns of mud and a hurricane of black doves." And Doris Humphrey

(continued on page 66)

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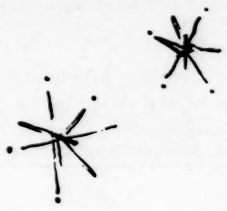

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has used his mood to give flight to her impassioned new *Dawn in New York.*

From the moment the curtain rose on William Sherman's stark bridge-structure shadowed by a forked cloud, a world of violent contrasts was set in motion. Dark clad girls (Black Doves) scurried about, flapping, crooking their arms, rubbing their palms together. They resembled birds of prey or perhaps little prostitutes.

A young man in blue stood tense and tortured against the bridge and watched a slender willow of a girl (Sign of Spring) drift toward him. She bore a flower, and she bore love to the young man.

Their sweet duet was swept asunder by grim-looking Workers. And the young man found himself carried along in their stalking unison gait and slavish circling. But he finally escaped the treadmill by clinging close to Spring.

The principal roles were glowingly performed by John Barker and Joyce Trisler. And the entire company danced as though it really believed that innocence can triumph over evil and growth over sterility. Hunter Johnson's Concerto for Piano and Chamber Orchestra was a fine musical choice, and it was brilliantly used.

Young dancers usually find it easier to "play act" than to evoke a world they know. And so they took to José Limón's *King's Heart* with gusto. For the dance was a theatricalized warrior ritual.

To a clarion score by Stanley Wolfe, six warriors (beautifully danced by John Barker, Martin Morginsky, Harlan McCallum, Durevol Quitzow, Chester Wolenski, and David Wynne) dedicated their spears and formed a dual column for the entrance of their queen. With big reaching gestures and with fierce imperiousness, she matched the valor of the men and was finally carried off to battle. Melisa Nicolaides looked handsome as the queen, and she danced with appropriate weightedness of gesture. But we found her somewhat pompous.

Pauline Lawrence greatly enhanced *King's Heart* with her royal-hued costumes. And the dance had striking moments, despite its monochromatic emotional tone.

For the company's "exercise" in repertoire, Doris Humphrey revived her 22-year-old comedy, *The Race of Life.* Although there were a few amusing characterizations, especially by Joyce Trisler as a Night Creature and Patricia Christopher as the "Mom," the dance required more experienced comedians to underscore its

Thurberian commentary on competitiveness.

The scores for the Juilliard Dance Theatre and for the José Limón Company's performances were entrusted to the Juilliard Orchestra under Frederick Prausnitz. It was a joy to hear music treated as a vital part of theatre.

Sophie Maslow and Company
Anna Sokolow's Theatre Dance Co.
92nd Street "Y"
April 28, 1956

A vast human sympathy has illumined most of Sophie Maslow's creative output. It was again the motivating force in her latest work.

Called *Anniversary* (Warsaw Ghetto), the dance recalled the Jews who died under the heel of the Nazis. A woman (compassionately danced by Miss Maslow) placed flowers on a grave and remembered. She remembered a wistful waltz with her lost lover (Alvin Schulman). She remembered his agony in a concentration camp. She remembered motherhood (in a poignant duet with Beatrice Seckler).

Extended group sections surrounded these brief moments, but in all of them one had the feeling of watching an anonymous crowd through the window of a moving train. The dance was so carried away by the immensity of its theme that it dealt in generalities. There was no single human being with whom one could identify, no Anne Frank or Magda Sorel whose plight could appeal directly to the heart.

Bernardo Segall's score for *Anniversary* was dotted with literal reference, and yet it sounded lucid and fresh.

In a lighter vein, Miss Maslow repeated her jazz study, *Manhattan Suite*. Although the piece has charm and is sturdily made, we find a certain thickness in its basic movement quality. The choreography rarely releases its high tension level, rarely resorts to the seeming virtuosity of small detail—both of which are needed to keep the performers from showing strain. *Manhattan Suite* was zestfully danced by Eve Beck, Anneliese Widman, David Gold, Sheldon Ossosky and Alvin Schulman.

The semi-abstraction of Anna Sokolow's *Poem* formed an interesting contrast to Sophie Maslow's works. Upon a second viewing, *Poem* seemed more poetic in its depiction of the search for love. But its basic fault also emerged more clearly. The Scriabin score (magnificently played by John Childs) is lushly romantic, yet highly sophisticated in structure. But

(continued on page 75)

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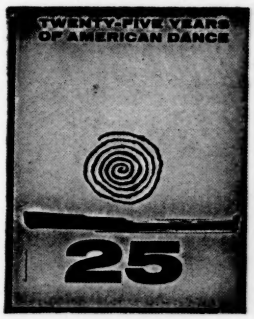

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By TONI HOLMSTOCK

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SUMMER DANCE

PART II

BY SARAH BARTELL

(cont. from May issue)

A visiting day which was to take place on the fifth Sunday allowed sufficient time to prepare a fairly elaborate project. Based on the Pennsylvania Dutch, it involved a large number of girls and six boys.

The arts and crafts department prepared the scenery as part of its daily activity. The camp nurse helped with the machine sewing of costumes. A Senior girl wrote the script from source material found in the camp library. Because the accompanist had to be absent at the last minute, I called upon some counselors to organize themselves into a choral group for part of the background music. It worked out very well, providing unexpected added interest. In "The Pennsylvania Dutch," we combined creative and folk dance, percussion and choral singing, recorded music and narration. The last was used in the usual manner to join the various sections, and more creatively, to accompany the "Quilting Dance" and "The Auction." The performance consisted of "Opening Procession," "The Quilting," "The Blacksmiths," "The Auction," "The Farmers" and "The Hoe Down."

We were most fortunate in our source material, for the camp is located in a farm area. And the director, a trained educator, constantly uses this to enlarge the Summer experience of the children. They are taken to the local fair, learn the ways of the Mennonite and Lutheran farm population, watch their quilting bees, their livestock auctions, their square dancing (done with taps on heel and toe), and smell the lingering aroma of the apple butter made over an open fire.

Our production was planned for out-of-doors, but it rained for days, and we were forced into the dining hall. However, we made the necessary adjustments, and the result was effective. (If you remain calm under adverse conditions, remem-

CAMP PROGRAM

bering that the important objective is the actual presentation, you will find that the children are flexible and "good sports.")

The costumes for the girls were blue denim and muslin skirts over leotards, with shawls and capes of crepe paper. The boys wore dungarees, corduroy jackets and rain hats in the ensemble numbers. For the Blacksmith and Farmer dances, they stripped to the waist.

Some of the boys had already danced in our campfire programs, but it was still not easy to involve them. In this instance, we required the Senior boys who spent most of their time in away-from-camp activities and team sports. We particularly wanted the most capable athletes who would be looked up to by the others. So it was doubly important to interest them in our project. The Blacksmith and Farmer sections did the trick.

The boys' rehearsal was arranged outside of the regular dance schedule, "around the edges" of the sports program. We discussed the life of the farmers and blacksmiths and drew on what the boys had observed of the work movements of the local people.

I did not try to "kid" the boys by camouflaging the modern dance as "movement for actors." Instead, I exploited the opportunity for calling it modern dance, emphasizing the strength required for perfecting the movements. Short sessions of technique within the rehearsal period proved to them that this was no "sissy stuff."

Of course, this direct approach may not be successful in every situation. But the counselor should seek to involve the boys by encouraging them to accept dance along with other physical activities.

A beautiful example of the integration of two art forms was accomplished in co-operation with the poetry group. They planned to read Langston Hughes' *The Negro Speaks of Rivers*, and I was

(continued on page 72)

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DANCE Magazine 231 W. 58 St. New York 19

Summer Camp

(continued from page 71)

approached with a request to choreograph a danced accompaniment. I readily agreed because the poem lends itself to movement, and I felt that both groups of children would be stimulated by the experience of integrating two art forms.

During the preparation time, we talked about the expression of the written word in movement terms. The basis of my work was (as it always is) to guide children into creating their own movements for a dance. As they went along, I helped them to develop their movements into a more effective expression of their ideas. We took time for exercises in rhythmic patterns and movement quality. As in my city classes, I imposed direct pattern of movement as little as possible. This is a longer and slower procedure than giving the child a routine to practice, but it is more basic, and instills an awareness of the elements of composition that can be related to other dance situations. And it is more stimulating for the child to have to think while in the process of learning.

A Folk Festival

For one of the camp's talent nights, we decided to involve everyone, including the staff, in a Folk Festival. In order to maintain the element of surprise, I grouped the campers by age levels and rehearsed them separately in a number of folk and national dances. The male counselors were very helpful. I demonstrated the dances, showing the boys that their counselors, too, did not know the steps but were willing to learn. The men helped with shy boys who needed encouragement or in situations where girls refused to dance with certain boys.

For most of the dances we used recordings. One boy, who refused to dance, contributed his talents on the accordion.

Sarah Bartell, author of these articles, conducts a dance class at a summer camp.

Since square dancing was already a tradition at this camp, every girl had a special "swing skirt" and peasant blouse. But to add a special note of festivity, we made bodices and aprons from crepe paper, with each group given a choice of colors. Although I normally do not care to use crepe paper for costuming, I have often found it adequate in a camp situation. The available colors are beautiful and stocks are generally plentiful, even in stores out of city limits. In this case, with the help of a pattern, each woman counselor sewed with her own bunk of girls, making it an intimate social activity.

We held the Festival on the lawn, with benches set horseshoe-fashion, and each group assigned to a section. One group after another came to the center to dance, while the others made up the audience. A special surprise came at the end when the counselors (whom I had secretly rehearsed) performed the *Kalvelis,* a flirtatious Lithuanian dance.

After the groups had completed their individual presentations (preceded by commentary on cultural background), we had folk dancing for all — the *Troika, Mayim, Virginia Reel* (in groups) and a running set. The individual dances presented were *Ach Ja* and *Mexican Waltz* (7 to 9 years), *Patch Tanz* (9 and 10), *Varsovienne* and *Tarantella* (11 and 12), *Norwegian Mountain March* and *Danish Masquerade* (13 to 15).

The evening was both colorful and successful, and it included many important elements: The children acquired information about other peoples; the boys and girls were involved in a joint activity; the groups observing never for a moment lost interest, because the dances being performed were different from their own.

Integration

There are many general programs in camp where dance is not the featured element. For these, it is important that you find the time to go out and help integrate dances or bits of dance movement wherever they are called for. Masquerades, dramatic programs, birthday parties, Fourth of July, all of them can be enhanced by dance. Once the children become conscious of using dance, they will make many demands. And by the time the end-of-the season Masquerade takes place, there will be a flurry of borrowing leotards, tights, scarves, ballet shoes, for dance will have crept into everybody's life.

THE END

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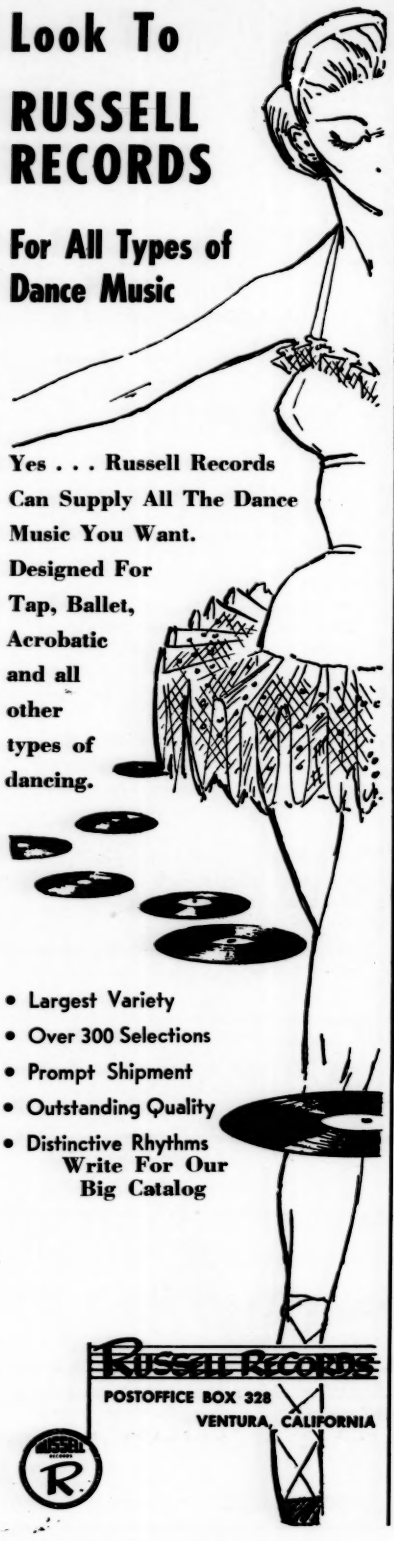

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Richardson Cup Competition

(continued from page 45)

At the Ball, a special announcement was made that, for the first time, a U.S. team was competing, and this aroused tremendous enthusiasm. The Americans were greeted with tumultuous applause at their every appearance on the floor.

Mr. Richardson, in whose honor the Richardson Cup Contest was inaugurated and who presented the cup, said, in substance, that we should all take thought on how much happier life would be if the United Nations were as successful in ironing out their difficulties as are these International Competitions.

The rules for the Richardson Cup Contest read:

"The Competition shall be in three sections (a) Three or four standard dances in vogue at the time. This year the dances are: waltz, tango, foxtrot, quickstep; (b) Three or four Latin-American dances in vogue at this time. This year the dances are: rumba, samba, jive; (c) Ballroom Exhibition."

Mrs. Reid explains that the *Quickstep* (under "a") somewhat resembles our *Peabody*, but it is entirely strange to find jive (under "b") listed under Latin-American.

In the Ballroom Exhibition section (again quoting from the rules) *"Such lifts shall be allowed as would give a spectacular presentation of Ballroom Dancing, with a limited solo performance."* That, too, is new to us, since lifts have never been permitted in any ballroom contest here.

Each country's entries functioned as a team. There was no winning couple as such; each couple was to be scored according to their performances, with no couple permitted to compete in more than two sections. (Grmek and Kelly were entered in the Exhibition and Latin-American sections; Evans and Russo in the Ballroom Dancing section.) The marks of each of the sections were totalled to give the team score.

Again from the rules: *"There shall be three adjudicators, each from a different country who shall judge all three sections."* This year they were Constance Grant, England; Fred Dieselhorst, Germany; and Carl Carlsen, Denmark.

One final quotation from the Richardson Cup Contest Rules:

"The Richardson Cup shall be a professional competition, open to all countries, to be held not more frequently than every other year." . . . We have two full years in which to think and plan and dream. *THE END*

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Miss Sokolow has kept her dance utterly devoid of sophistication. The two styles are at variance.

Merle Marsicano
Henry Street Playhouse
April 29, 1956

Watching Merle Marsicano's solos, we experienced a strange feeling of "splitness." The first half of the program was engrossing. As soon as she appeared in the opening *Maenad*, one was caught up in her unusual style—in the contrasting of fluidity and light staccato impulses.

In the ensuing *Fantasy* and especially in *Three Dances*, the whole style was polished and intensified. The hips flowed from side to side; the feet patted the ground or rotated in little half circles; the arms extended or folded close to the body. She seemed to be moving constantly, but with a minimum expenditure of outward energy.

But during the second half of the program, which contained the new solos *(Divertissement, Fragment for a Greek Tragedy,* and *Passage)*, one longed to see the style used as a means of communication. Suddenly the dynamic range seemed fastened to a middle key. One missed the use of ground and air levels. One resented Miss Marsicano's concern with the quality of the movement, rather than with the spectator's response to it. *THE END*

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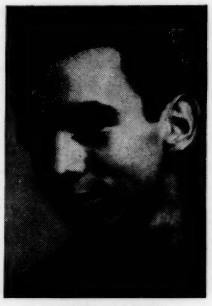

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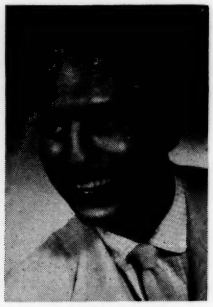

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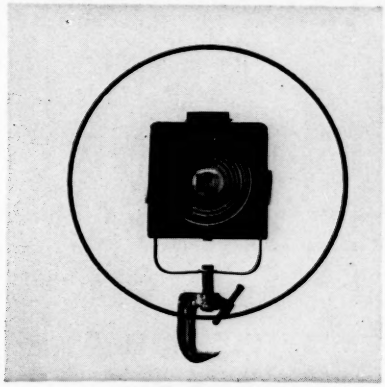


BY TOM SKELTON

TOOLS OF LIGHTING DESIGN: THE DIMMERBOARD AND IMPROVISED EQUIPMENT

Last month we spent $265 for 4 Reflector Lamps, 2 *Lekolites* or *Klieglites*, and 6 *Fresnels*. By running the cables from all of these lamps to a central point backstage, one person is able to control them all by switching them off or on. For subtle or dramatic lighting, however, a dimmerboard is essential and the next major allotment of money should go for its purchase. There are three types of dimmerboards I would recommend:

1) *If you have a capable and willing electrician* who will contribute his time and energy to the cause, you can buy individual 1000-watt auto-transformer dimmers (called *Powerstats, Variacs, Variastats*, etc.) one at a time for about $50 each. The electrician has to add the wiring, fusing and switches, and the dimmer should be mounted in a metal or wooden box so that the wiring is not exposed. Six of these dimmers, then, would control twelve 500-watt spotlights at a cost of $300, plus the materials used by the electrician. This is the least expensive way to get a dimmerboard since you can start with a few dimmers and gradually add as many as you need, but it ceases to be inexpensive if the electrician's time is not contributed, since the wiring is very complex and time-consuming.

2) *For a permanent dimmerboard* with all the wiring completed, I would recommend one of the *Add-A-Unit* type switchboards. Various groupings of dimmers are available, but the most practical unit to acquire first would be a unit of six 1000-watt dimmers and one 6000 dimmer. The large dimmer can be used as a master for the smaller dimmers, or it can be used independently. Such a unit would cost from $1,200 to $1,300. A second unit of three 2,500-watt dimmers and one 6,000-watt dimmer, for the same price, would be a practical second unit to add. The advantage of this kind of dimmerboard is that you can keep adding units when the budget allows and be sure that each unit will work well with the units you already own.

3) *For touring* or if you want a board that is less expensive than the *Add-A-Unit* but has its wiring and switching complete, I would recommend the *Davis Dimmer Switchboard* which is the size of a suitcase and weighs about 75 pounds. The smaller board has a capacity of 6000 watts which can be apportioned over 6 dimmers as long as you don't put more than 2,400 watts on any one dimmer, and lists at $640. There is also a 12,000-watt board with 6 dimmers that lists at $795. The *Davis* board does not have a master dimmer, like the *Add-A-Unit* type board, but otherwise it is equally practical and about half the price. Davis also manufactures a board for permanent installation.

An additional $200 will buy one more *Lekolite* or *Klieglite* and six more *Fresnels* to provide the "Basic 15 Spotlights" discussed in Part III of this series (Dec. 1955).

Improvised Equipment

Although professional equipment should be your objective, lack of it does not excuse bad lighting, for you can improvise spotlights from things around the house. Here are a few suggestions:

1) The Reflector Lamps mentioned in last month's article, which can be mounted with a swivel socket in an ordinary bridge lamp.

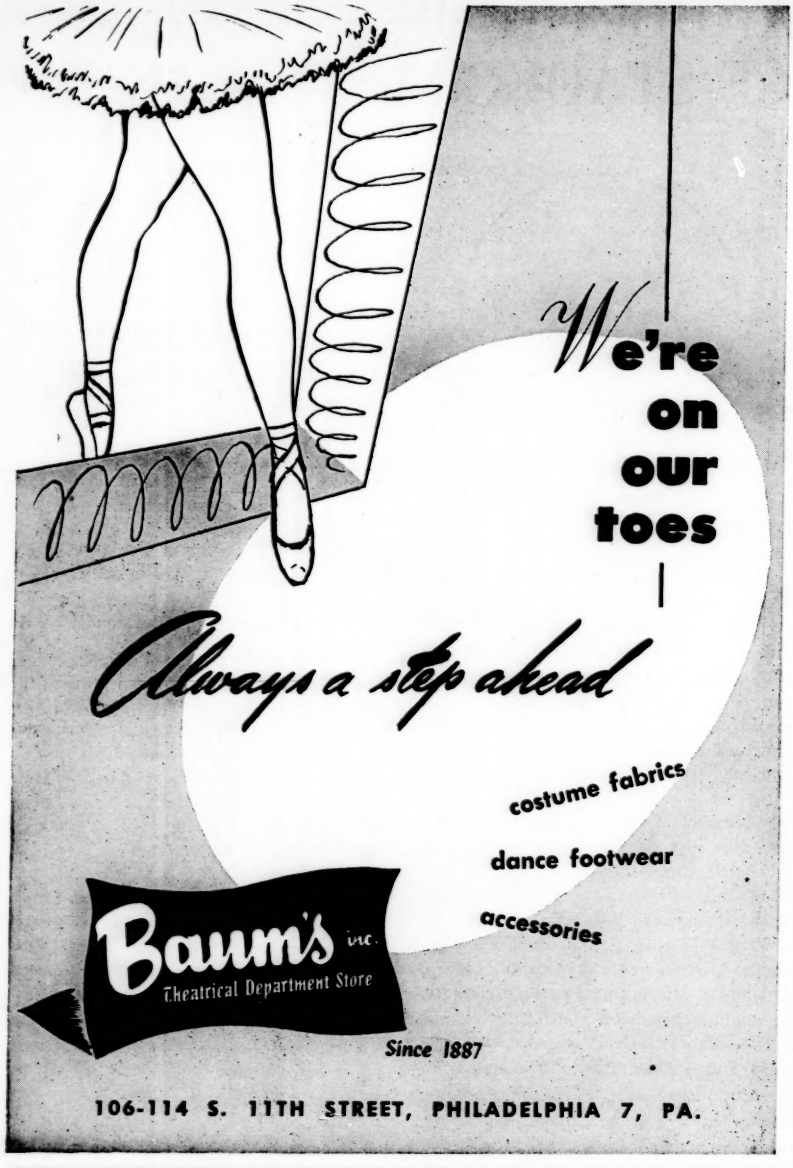
2) A goose-neck lamp with a 200-watt bulb. Try to get the kind of lamp that is on a telescope stand so that it can be above head height, but if it is not available you can always put the lamp on a chair or step ladder. Ordinary bulbs now come tinted a steel blue, a light pink, and a light amber, so you are spared the necessity of trying to scotch-tape a gelatine onto the lamp shade.

3) Then there are the modern lamps which many people have in their homes with cone-shaped shades. Some are already mounted on trees, others can be mounted on hat racks or the walls of the stage. Some have clip-on attachments and can be mounted almost anywhere.

4) Photographer's clip-on or telescope-stand lights using photo flood bulbs (available in most drug stores for less than a dollar). These low wattage bulbs are extremely bright, but have a life of only 6 hours or so, and you must devise a way of getting gelatine in front of them.

5) If you're really ambitious you can make home-made spotlights and floodlights out of stove pipes and pails and

(over)



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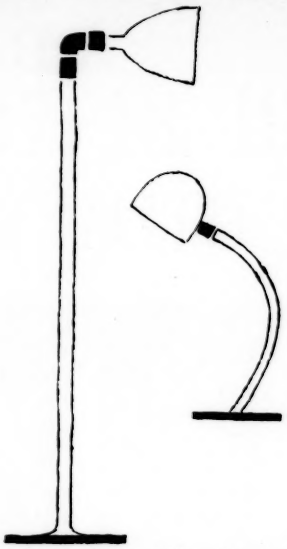
Lighting *(continued from page 77)*



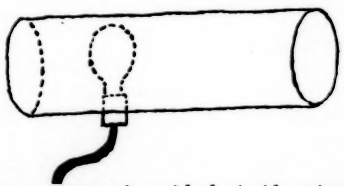
Bridge lamp with swivel socket and Reflector Lamp . . . Ordinary goose-neck lamp with 200-watt bulb . . .

baking pans by mounting porcelain sockets in them. If you've talent as a tinsmith you can even make grooves for gelatine frames on the front of them. The significant things to remember are that you must provide ventilation holes so that the head of the bulb can escape, and that you can increase the efficiency a great deal by providing a good reflecting surface with white paint or aluminum foil.

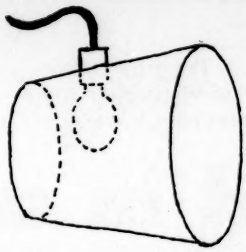
6) Even flashlights with 3 batteries or more can produce some interesting effects as close-range followspots or special effects.

7) Well-shaded lights can be hung in view of the audience for certain ballets and become a scenic element as well as a functional source of light.

In other words, a little imagination and ingenuity can provide some not-too-bad lighting until you can afford professional equipment. But don't make the common mistake of spending so much money improvising that you could have had a real spotlight for the same investment.



. . . or a stove pipe with the inside painted white . . .



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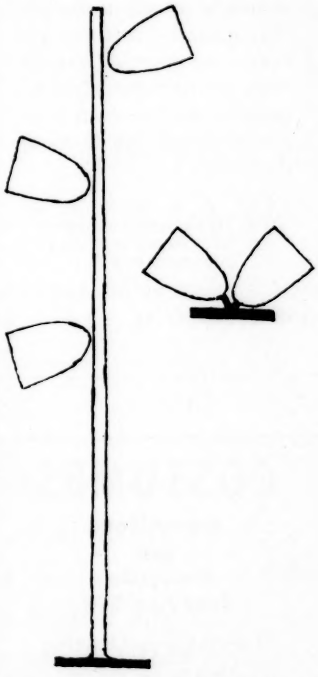

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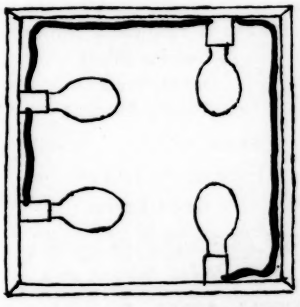

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(to be continued next month)

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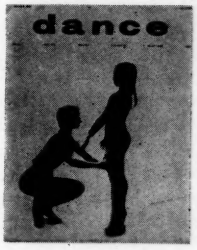

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Invitation to the Dance

(continued from page 16)

balls, plunked into vases. And in a gay *pas de deux* with a cartooned harem beauty, Kelly combines animation with slow-motion camera work to soar into space in impossibly elongated leaps, to glide and turn and balance in delightful defiance of the laws of gravity. It is obvious that the possibilities of working in this fantasy medium sparked his imagination far more than dance itself, and he responded with marvelous inventions in the jazz idiom that he knows best. The duet, performed against a cartooned hillside, for example, recalls very strongly his *Almost Like Being in Love* routine from *Brigadoon* — but with a freedom and release impossible in a realistic, three dimensional setting. With settings that are little more than the sketchiest of sketches, Kelly is able — and willing — to throw conventional restraints to the winds.

Technically, this half-hour cartoon sequence leaves something to be desired. Gene Kelly and 10-year old David Kasday, the genie, crawl through a story book into cartoonland (Carol Haney is in for a delightful moment as Scheherazade before the cartoons begin), whereupon everything — backgrounds, props and people — is handled in animation except for the sailor and the boy. And while some of the effects are incredibly clever, as when Kelly links arms for an agile soft-shoe number with his husky guards, it often seems as if the humans have been clipped like the cut-outs of a not too careful child — profiles without noses, hands without fingers, shortened or de-heeled shoes. This rather awkwardly emphasizes the two-dimensional quality of the figures at the very time the choreographer is trying to create an illusion of vast, three-dimensional space.

But these are all reservations about a picture that is, above all, a credit to the courage and enthusiasm of its creator. At the time that Gene Kelly made his *Invitation to the Dance*, it was the first all-dance feature (*Romeo and Juliet* can now claim that distinction). But it is still the first feature in which the dancing was conceived and designed in its entirety for film, and as such it is full of ideas and suggestions for future work in this *genre*. And more there will certainly be for, whatever his limitations as a choreographer, Kelly has put together a bold and beguiling film, a dance entertainment that holds great promise for the fresh, exciting art of dance in the movies.

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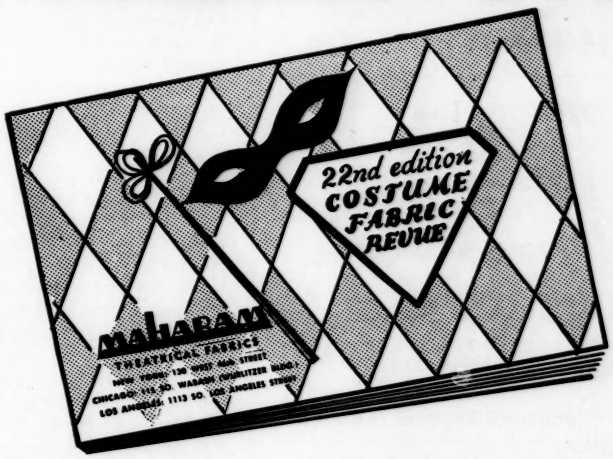

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DO'S AND DON'TS OF BASIC CENTER PRACTICE IN BALLET

PART FOUR (cont.): THE ARABESQUES

DO'S:

1. Second **arabesque** (Cecchetti)
In 2nd **arabesque** the arm extended forward corresponds to the leg extended back. The body is turned slightly from the waist to permit the audience to see both shoulders and the full length of the arm which is extended back. This back arm should not be permitted to drop but should be held up in alignment with the forward arm in order that no part of it is hidden from view. Palms face downward, fingers extended (see DANCE Mag., Nov. '55). The head inclines toward the arm which is stretched forward, the eyes look out toward the audience. The position of the head in a line pose is, as I have pointed out previously, of major importance. The position of the head makes the pose one of complete harmony or mars this harmony by destroying the unity and relationship of the various members of the body to each other.
The torso is held as in 1st **arabesque** (see DANCE Mag., May '56).

1.

2. Third **arabesque** (Cecchetti)
The position of the body and legs are the same as in 1st and 2nd **arabesques.** The arms are now both extended forward with the back arm slightly higher than the front one. Palms face down, fingers extended. The head is erect and the eyes look out over the top of the upper hand.
First, 2nd and 3rd **arabesques** may be taken with the extended leg at 90° or at 45°. Illustrated here is the leg at 90°. If the extended leg is raised only to 45° (a beautiful line, too, and one more suitable to male dancers than the high extension) then the body must remain more perpendicular and the arm which is stretched forward must be raised slightly higher to correspond and align with the position of the leg.

2.

3. Fourth **arabesque** (Cecchetti)
This **arabesque** is taken in a **croisé** pos. and the supporting knee is bent in a **demi-plié.** Here the outstretched arm and leg correspond as in 2nd

BY THALIA MARA

PHOTOS BY WALTER E. OWEN

3.

4.

arabesque. The opposite arm is extended to second position but slightly back.

To achieve a good 4th **arabesque** pos. the back must be very strongly arched—the higher the chest is lifted the more beautiful the pose. The leg is extended at 90° and well turned outward. The head is slightly inclined toward the forward stretched arm, the eyes look toward the finger tips. Palms face down, fingers outstretched as in all **arabesque** positions.

This is one of the most difficult of the **arabesque** poses as it requires greater strength in the back and the **croisé** line must be very definite. The back leg must show itself extended in a direct line from the tips of the toes to the tips of the fingers of the forward stretched hand.

4. Fifth **arabesque**

The position of the body is as in 4th **arabesque** and the direction remains the same. The difference lies in the arm and head positions. Although basically the pose illustrated here is the same as the Cecchetti 5th **arabesque,** there is a difference. In the Cecchetti 5th **arabesque** the pose is in all respects similar to 4th **arabesque** except for the position of the arm extended to the 2nd pos. This arm is brought across the body to take its position slightly below that of the arm extended forward (as in 3rd **arabesque**). The head remains the same as in the 4th **arabesque.** I prefer the body to incline somewhat toward the supporting leg and the head to incline toward the shoulder in opposition to the arms. The inclination of the body causes the arms to raise correspondingly. I find this pose more beautiful in line.

As I have said before (DANCE Mag., May '56), an infinite number of **arabesques** can be performed simply by varying the arms, head, and position of the torso. The five **arabesques** illustrated provide the basis for these variations.

(continued on page 84)

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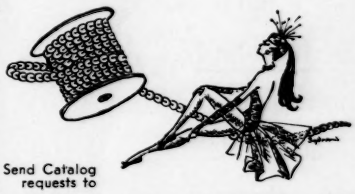

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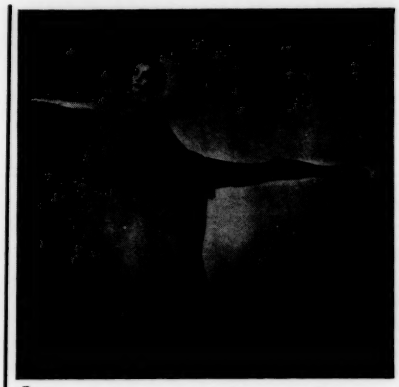

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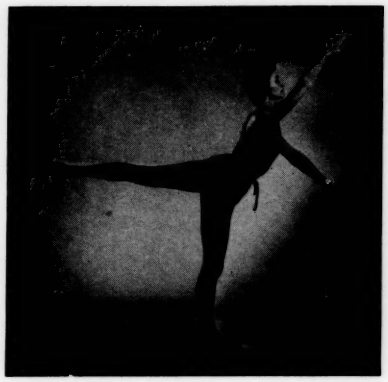


6.

DON'TS:

5. Here we see how much beauty of line is lost if the back arm in the 2nd **arabesque** pos. is permitted to drop and is hidden from view by the raised leg. This is a common error in students. Compare this pose with that of picture #1.

6. Another common fault in students who lack understanding of "line." The arms are too widely separated in the 3rd **arabesque** pos. with the back arm too high and the front arm too low.

IN THE MAILBOX

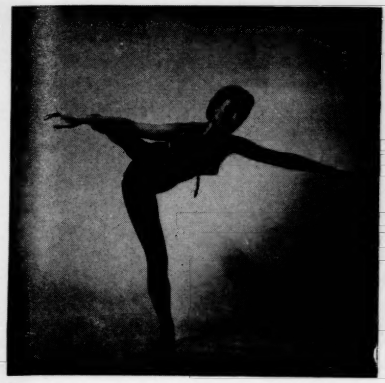
Dear Editor:

Isn't Pigeon Crowle mistaken in stating in "Maria Tallchief: Her Early Years" that Miss Tallchief was the first American to dance at the Paris Opera? Surely Augusta Maywood preceded her there by approximately a hundred years.

William Livingstone,
Copenhagen, Denmark

Dear Editor:

. . . I truly feel that DANCE Magazine is a most effective crusader for higher standards and better dance education by publishing excellent articles like Josephine Schwarz's "Primer For Parents" that expose schools of low standards and enlighten parents whose children often be-



7.

8.

7. All beauty is gone from the 4th **arabesque** because the ribs have been allowed to collapse instead of keeping the back strongly arched. Compare this to picture #3.

8. Another very common error. The leg is insufficiently crossed in back—it is out of line. The photo shows graphically how strange the pose looks when the raised leg is hidden from view by this lack of correct allignment.

(cont. next month)

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Mrs. Clair Stagge, Madeira, O.

Dear Editor:

I am writing a thesis on musical comedy choreography on the New York Stage from 1925 to 1950. Pertinent information on this subject from choreographers, dancers or anyone immediately connected with the productions would be highly appreciated. Of particular value would be information as to the kind of dances used in a production. Also of interest would be playbills, photographs, correspondence, etc.

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(continued from page 6)

SCHOOLS AROUND THE COUNTRY

Fresno, Cal., teacher **Beata Sorell** will be guest instructor this summer for the **Corrie Harbough School** in Rotterdam. In the fall she will open a TV children's ballet school in Sacramento and L.A. . . . The **Elizabeth Fisher School of Ballet** in Chicago presents original ballets choreographed by Miss Fisher for the school's June 8 and 10 programs, as well as the 2nd act of "Swan Lake" and variations set to Schumann's "Papillons" . . . The **Lyric Theatre Workshop of San Francisco State College,** directed by **Jacqueline Ogg,** recently produced the Moross-Latouche "Ballet Ballads" . . . The first "story ballet" to be seen in Fairbanks, Alaska, is "Pandora's Box," in the May 31, June 1 and 2 performances of the **Gladys Wise School of Dance** . . . The **Gladys Blankenship Studio** of Berkeley, Cal., sponsored a Ballroom Workshop April 29, with **Helen Stuart Cramer, William D'Albrew, Gerald Girard, Frances Hatch Park, J. H. Vandapool, Imogene Woodruff** as faculty . . . The **Frances Putnam School** in Houston has added a Modern Dance Dept., headed by **G'Ann King Boyd,** who is also directing the Primitive Dept., while **Dale Young** is on leave studying native dance in Central America.

Marian and Illaria Ladre's Ballet Academy in Seattle is featuring the premiere of "Villagers," to music by Glinka, on its June 10 program at the Moore Thea. The Academy begins summer classes and a 6-week teachers' course July 9 . . . **Emilie Searles'** Young People's Dance Theatre of So. Orange, N. J., gave its Spring Concert May 20 at the Paper Mill Playhouse, Millburn, N. J. . . . The **Arita Lee Dance Studio,** Meadville, Pa., is celebrating its silver anniversary with its annual revue June 12.

HOLLYWOOD AND LAS VEGAS

HOLLYWOOD: At Columbia, **Earl Barton** is before the cameras, with **Sylvia Lewis** and **Dante de Paulo,** in "Cha Cha Cha" . . . At 20th Century-Fox, **Rod Alexander** recently finished numbers for "The Best Things in Life Are Free." This film also features choreographer **Jack Boyle** (of the Red Skelton TV Show) in the role of a dance director. Jack's dancer bride, **Joanne Dale,** has turned to acting . . . At MGM, **Kabuki Dancers** choreographer **Masaya Fugima** will do staging of dances for "Teahouse of the August Moon" . . . **Gene Kelly, Mitzi Gaynor** and **Leslie Caron** signed for "Les Girls," to be made in Europe this Fall. Kelly first does "Happy Journey" in France . . . **Ann Miller** is set to co-star with **Cyd Charisse** in "Silk Stockings."

At Paramount, **Eugene Loring** has been directing **Audrey Hepburn, Bruce Hoy** and **Don Powell** in a Parisian Left Bank number for "Funny Face." **Fred Astaire** has this to say of Miss Hepburn: "She's a show biz phenomenon. There's nothing she can't do perfectly—act, sing or dance!" . . . In preparation for starring in "The Buster Keaton Story," **Donald O'Connor** is lunching daily with Mr. Keaton.

At RKO, **Nick Castle** gets the plum of staging the first musical starring **Eddie Fisher** and **Debbie Reynolds.** It's called "Bundle of Joy," has some 20 numbers . . . At Universal-International, **Kenny Williams** is completing his chores on "Tammy" for Debbie Reynolds . . . At Warners, **Constantin Nepo** is due here from Paris to work on the **Nijinsky** biog, which will star **Jean Babilee.**

Producer **Charles Feldman** is paging **Gwen Verdon** to star in the "Fabulous Fanny," story of **Fanny Brice** . . . **Donald O'Connor** has formed his own producing co. He's collaborating with his niece, Patsy, on 16 songs and book for a B'way musical.

TELEVISION: **Rod Alexander** to choreograph "Up in Central Park" as a Max Liebman spectacular, in which he and **Bambi Linn** will dance . . . **Ray Bolger** to do 16 one-hour color shows called "Washington Square," to alternate next season with **Martin & Lewis** on NBC . . . **Robert Alton** and CBS huddling on four spectaculars for Fall, each an original musical . . . **Ray Malone** replaces **Lee Scott** as choreographer on the Rosemary Clooney Show . . . **Louis da Pron** signed for his 2nd season as choreographer on the Perry Como Show . . . **Tony Charmoli** continues on the Colgate Comedy Hour, featuring one of Hollywood's brightest dancing stars, **Gretchen Hauser,** with **Dick Beard, Frank Sibella, Pepe deChaza** and **Grover Dale** . . . **Josephine Earl** staged the flapper routines on Lux Video Theatre's "Has Anybody Seen My Gal?"

AROUND L.A.: **Lotte Goslar** stages dances for the San Diego Centennial prior to departing for her 2nd European season, starting in Amsterdam in Nov. . . . A highlight of the season was "Dance Is a Language," the annual presentation of **Eugene Loring's Dance Players,** at the Pasadena Playhouse. Mr. Loring narrated the program, danced the jazz section and did a pas de deux with tiny **Carol McGahan.** Dancers also featured were **Carol Warner, Jeanne Mujamoto, Judy Moorhouse, Ruth Earl, Jane Earl, Pat Aylward, Jimmy Bates, Paul Gleason, Jim Penrod** and **Gene Kelton.**

The **Ethnic Dance Theatre** presented the American debut of Balinese dancer **Ni Rondji** at **Ruth St. Denis' Theatre Intime** . . . Dancer-choreographer **Jack Regas** staged the current musical, "Best Foot Forward," at the Civic Playhouse . . . **Alec Coppell** is borrowing **Liliane Montevecchi** from MGM for the legit musical based on Alec Guiness' movie "Captain's Paradise" . . . **Ray Bowman** presented **La Familia Heredia,** gifted gypsy family from Spain, at the Wilshire Ebell Theatre . . . **Dave Robel,** who has assisted **Fred Astaire** in many films, staged an excellent "High Button Shoes" with non-professionals of the combined Catholic Universities at the Carthay Circle Theatre. Dave's new star, **Yvonne Correll,** is a "find" . . . The Cabaret Concert Theatre presents a new intimate revue, "An Eye for Music," staged by **Norman Graham,** with **Pat Hayes, Ralph Rose, Joy Campbell, Cal Riggs** and **Carolee Campbell.**

Alexis Smith, Taina Elg, Tamar Lawb and **Tamara Maximova** were hostesses for **Michel Panaieff's** 2nd annual Ballet Ball, an elegant benefit for his Ballet Workshop and the next Ballet Concerto performance . . . **Ron Fletcher** deserves an award for his staging of "Peter Pan" in the Icecapades . . . **Charles Casanave,** Pres. of Fred Astaire Dance Studios, in town to discuss opening of a So. Calif. chain . . . **David Ahdar** currently conducting classes in No. Hollywood.

LAS VEGAS

The Sands: Choreographers **Bob Gilbert** and **Rene Stuart** currently prepping the Howard Keel show. **Flamingo: Ron Fletcher** continues to amaze with his spectacular line numbers. 20 girls frame the current Margaret Whiting Show. **Sahara: Katherine Dunham** just closed to the greatest notices and crowds she's ever had, with **Ray Bolger** following with a 4-week SRO stand. Next comes **Dan Dailey's** 1st Las Vegas appearance. **George Moro** continues to handle choreography. **Riviera: Liberace's** new show "Come as You Were," is the talk of the Strip and may go to B'way. **Jack Baker** choreographed. **New Frontier: Jack Tygett** continues to be the feature. **Larry Maldonado** and **Lelia Goldoni** will team for "Innovations in Modern Jazz" when **Harry Belafonte** opens in July. **El Rancho: Ernie Richmond** and the **Mannequins** bow out for the new Joe E. Lewis Show and former chorine **Renee Molnar** takes over as choreographer and featured dancer.

Ted Hook

(continued on page 89)

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(advertisement)

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SCHOOLS AROUND NEW YORK

Katherine Flowers has joined the **George Chaffee Ballet School** to teach Modern Primitive Dance . . . **Nona Schurman,** in collaboration with **Irmgard Bartenieff,** is offering a teachers' course June 2- 6 . . . 23 tap students, aged 9-13, performed in "Cinderella '56" April 22 at the Henry St. Playhouse. Production was written and staged by Tap Dept. head **Luke Bragg . . . Doris Humphrey's** "Partita" has been added to the **School of Performing Arts'** Hunter Playhouse programs in June 1, 2 and 3. **Els Grelinger** is staging the work from her Labanotation score . . . **June Taylor,** who has opened a handsome new school in NYC, will be teaching Production at the Amer. Society and DEA conventions this summer.

Andre Eglevsky and **Melissa Hayden** are launching a chain of dance schools. The 1st will be in Cedarhurst, L. I.

DALLAS NEWS

Nikita Talin choreographed a sequence for "Oedipus Rex," with music by Samuel Adler, director of Dallas' Lyric Theatre, which was performed at Scott Hall April 29, 30, and May 1. Featured dancers were **Kathleen Smith, Judy Englemann, Judy Long, Maria Strattin.**

Tex. State Coll. for Women, Denton, presented their annual modern dance program, directed by **Anne Schley Duggan,** on April 27. There were 2 new dances, **Peggy Lawler's** "Li'l Boy Named David" and "Sports Spectacular" . . . **Jerry Bywaters,** currently at Juilliard in NYC, danced last month in the Columbia U. Opera Workshop's "Pantaloon" . . . State Fair Musicals have appointed **Donald Saddler** choreographer for the '56 summer season.

The **Edith James School** presented a ballet program May 20 at the Dallas Museum. Guest artists were **Natalie Krassovska** and **Wilson Morelli,** dancing the "Sleeping Beauty" pas de deux. Other works were choreographed by Miss Krassovska, Mr. Morelli and **Igor Schwezoff.** Principal dancers were **Alice Lovely, Judy Marcus, Alfreda Millat.** Summer classes at the school begin immediately. Mr. Morelli is guest teaching.

Toni Beck

REGIONAL COMPANIES

The **Ann Arbor, Mich., Civic Ballet** gave a successful debut performance May 7. Organized in Jan., the new group of 25 dancers, under **Sylvia Hamer,** with **Mrs. Richard C. Miller** and **Mrs. Marjorie Russell** as co-directors, offered a section of 8 solos and a ballet to Mendelssohn's 2nd Concerto. A grant of $500 from the **Dance Business Group of America** assisted in the initial financing. The co. plans to present a full-evening ballet next season, in co-operation with the Ann Arbor Symphony.

The **Cornish Ballet** of Seattle, organized this year as a producing company rather than a recital-giving group, presented its 1st progams May 3, 4 and 5. Under the direction of **Karen Irvin,** head of the Cornish School Ballet Dept., the co. danced "Bach Suite," "Rondels," "Spectrum" and "The Theft of the Brooch." Both press and public praised the new group, and plans are already under way for a Fall season.

The **Ballet Society of Memphis,** Tenn., presented the **1st Mid-South Modern Dance Festival** on May 5, with dance groups from Southwestern Coll., the U. of Miss., and Miss. State Coll. for Women participating. On April 20, 21 and 22 the society offered its 4th annual concert by the **Memphis Civic Ballet** in a program consisting of "Symphonic Variations," "Peter and the Wolf," "Sea Story" and "Pas Classique."

(over)

DANCE Magazine

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SO. CALIF. NOTES

Carol Scothorn presented UCLA dancers April 6 and 7 in a revival from Labanotation of **Doris Humphrey's** "Shakers," plus **Sandi Conant, Judy Heimann, Leah Lizer, Maxine Loeserman** and **Judi Rubin** in other works. Highlight of the evening was "Makbeth," choreographed by **Liz Ince** to original music of **Pia Gilbert** . . . Impresario **Irwin Parnes** threw hundreds of dancers in successive waves at an April 7 Folk Festival audience at the Philharmonic. Soloists included **Prince Onago & Princess Muana** (Africa), **Clarice Zadegian** (Armenia), **Sundari Shridharani** (India), **Tokuyagi** (Japan), **Sarita Heredia** (Spain), **Archie Savage** and **Buffalo Rider** (USA).

Iva Kitchell delighted her Westside Jewish CC audience April 21 as much by changing her hair on stage for each number as by her dance satires . . . David Lichine pupil **Mary Hammond** was choreographer for "Carousel" at Newport Harbor H. S. May 4 and 5, using **Patsy Kingsley** and **Tom Niquette** in a strong pas de deux in the 2nd act.

Al Ruiz, teaching stage movement at Long Beach State Coll. since Jan., is assisting with May and June presentation of "A Midsummer Night's Dream," by the Dance and Drama Center, which he runs with **Karen Burt** . . . As a result of interest in RAD examinations ("A Dance First," DANCE Magazine, April), **Audrey Share** will give a summer seminar in RAD methods . . . **Dorothy Jo Swanson** left her Corona del Mar school in April to take ass't **Lura McKenzie** to Hawaii to get new hula, bambo and gourd work from **Mrs. Joshua** and **Kent Ghirard** at Waikiki Beach.

Archie Savage has at last formed his own co., called "Ballet Jazz," with **Ercelle Anderson, Gloria Jones, Jean Neal, Hazel Rogers, Jeanette Williams, Walter Davis, John Earl, Sidney Hurston, Andrew Robinson, Victor Upshaw.**

John Dougherty

NEWS FROM FRANCE

After several months without Spanish dance, Paris happily welcomed the return of **Rosario** on April 6. Heading a co. of enthusiastic but somewhat inexperienced young dancers, she presented a varied and carefully selected program. Partnered by **Juan Alba,** who has the same nervous quality as Luisillo, she did gracious and somewhat reserved Malaguenas and Sevillanas. A 15th Century Jewish song called "Dieguito Leon" and two Argentinian dances brought forth her delicate comedy style.

A few days later **Joachim Perez Fernandez** appeared with his Latin American Ballets. An absence of 5 years has scarcely changed the co.'s. repertoire and quality. Fernandez is more concerned wtih theatricality than with authenticity. **Braulio Martin de Souza** made intelligent orchestrations of popular themes. Featured were **Ana Sanlucar** and **Salvador-Crespo.**

Claude Bessy has just been named "danseuse etoile" at the Paris Opera. **Jacqueline Rayet** stepped into Miss Bessy's rank of "premiere danseuse." . . . On May 3 **Marcel Marceau** premiered three new mime works . . . **Maurice Bejart** premiered "High Voltage" with **Milorad Miskovitch** and **Helene Trailine** in leading roles. The score was "musique concrete," Sets were by **Abel Billiard** . . . The Paris Opera's recent "Faust" revival had sets and costumes by **Georges Wakhevitch.** The ballets were by **Albert Aveline,** with **Christiane Vaussard** and **Claude Bessy** in leading roles.

The April festivities in Monte Carlo featured a ballet called "Divertissement du Roy." Libretto, decors and costumes were by **Constantin Nepo.** Choreography was by **Serge Lifar,** who also danced the role of Louis XIV. Also featured were **Nina Vyroubova, Yvette Chauvire, Michel Renault, Josette Amiel and Raoul Bari.** Corps de ballet was from the Monte Carlo Opera.

June 11 to July 11 should see the corps of the **Moscow Lyric Theatre** at the Theatre du Chatelet. This Russian co. of more than 100 artists is performing in Paris in exchange for the troupe of the "Theatre National Populaire."

Marie-Françoise Christout

REPORT FROM LATIN AMERICA

BRAZIL: The Rio public saw **Alicia Markova,** supported by **Oleg Briansky,** in 6 performances, dancing "Les Sylphides," "The Dying Swan," "Aurora's Wedding" and "Giselle." Programs were completed with works from the Teatro Municipal repertoire. The pair came up to expectations in every way. Markova was sick for some days but fortunately recovered in time for the season to take place, even though it had to be postponed . . . **Igor Schwezoff's** 1st ballet for the Municipal co. was "Concerto Dansante," to the Saint-Saens 2nd Piano Concerto . . . **Antonio de Cordova's Spanish Dance Co.** has been touring Brazil.

Sylvio Wanick Ribeiro

CHILE: The Salzburg Marionettes, now touring So. Amer., played 10 days in Santiago, then went on to Buenos Aires. Their programs included "Nutcracker" and "The Dying Swan," and the puppets' sensitive and intelligent handling made both of these a pleasure to watch . . . The Chilean season begins this month and, besides celebrating the **U. of Chile Ballet's** 15th anniversary, promises to become the most important to have taken place in this country up to now. There will be 3 new ballets by 3 choreographers **(Ernst Uthoff, Patricio Bunster** and **Heinz Poll)** and 3 revivals, "Coppelia," "Petrouchka" and "The Green Table." There are possibilities of visits to Peru, Argentina and Brazil.

Hans Ehrmann-Ewart
"BALLET"

REPORT FROM MILAN AND BARCELONA

A short visit to Milan coincided with the opening of **Janine Charrat's** mammoth new ballet, "The Seven Sins," at the Teatro alla Scala. The production, which cost many millions of liras, is disappointing and boring. The music by **Gino Verretti** is perhaps suitable for an oratorio, but not danceable. The score calls for the full opera choir, first in the wings, then onstage for the final scene. In the short time she had to prepare the work, Miss Charrat, a rather intimate choreographer, was faced with the problem of filling the vast expanses of the La Scala with movement, using dozens of principals and a corps de ballet 100 strong. **Tamara Toumanova, Olga Amati, Ugo Dell'Ara, Giulio Perugini, Pistoni** and **Fascilla** were principal soloists.

In Barcelona the 1-month season of the **de Cuevas Ballet** was an artistic and box-office success. **Nora Kovach** and **Istvan Rabovsky** have been appearing as guests. Following the close of **Ballet Theatre's** NYC season, **Rosella Hightower** rejoined the co. Another guest added last month was **Oleg Tupine,** on a year's leave from the **Panaieff Ballet Center** in Los Angeles. After a 3-week June season in Madrid, the co. goes to Switzerland, Biarritz and Deauville. They may do a Latin American tour in the Fall.

Luigi Gario

NEWS FROM TOKYO

Bac Ishii's Co., oldest modern dance group in Japan, recently presented the Oriental ballet, "Human Buddha," at the Kanagawa Music Hall . . . The **Kaitani Ballet** Group premiered "Romeo and Juliet" at Sankei Hall . . . The Russian ballet film "Romeo and Juliet" has been well recieved here by audiences and critics. There is talk of a visit to Japan by **Ulanova . . .** Japanese dance artists have formed an important new assn. with **Bac Ishii** as Pres.; **Seiko Tkado** as Vice-Pres., and **Takaya Eguchi** as Chief Mgr. . . . The **Komaki Ballet,** one of Japan's largest, presented "The Sleeping Beauty" at Hibiya Public Hall March 11 and 18.

Hakudai Yamano

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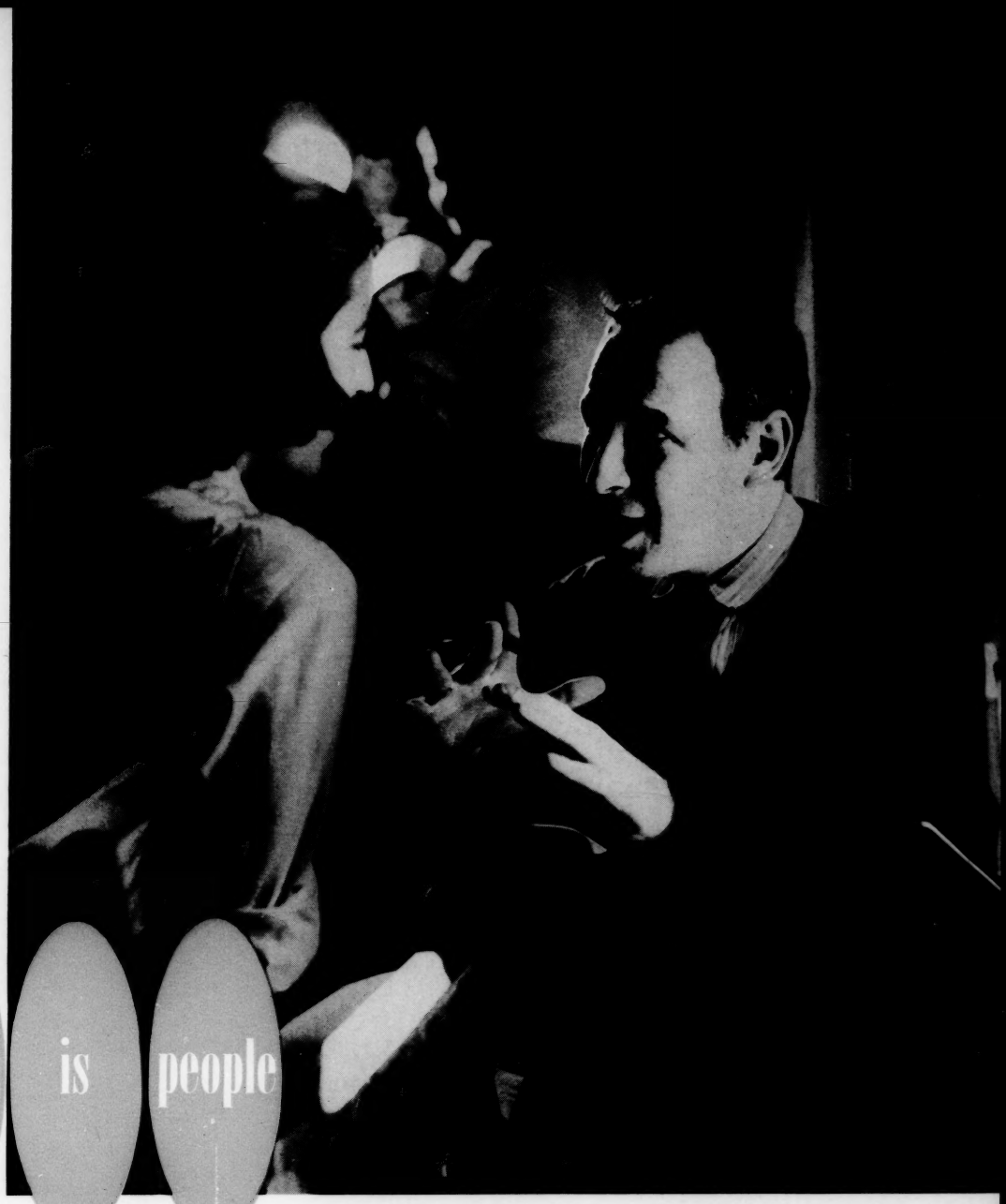

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